

Dancein of Education of New York

Home Education Department

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TRAVELING LIBRARIES AND COLLECTIONS I

TRAVELING PICTURES AND SCHOOLROOM DECORATION

Prepared by

Myrtilla Avery *Director's assistant*

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ALBANY

UNIVERSITY OF THE STATE OF NEW YORK

1900

University of the State of New York

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University of the State of New York

Home Education Bulletin

(Continuation of Extension bulletins)

No. 32 December 1900

TRAVELING PICTURES AND SCHOOLROOM DECORATION

During the last 10 years an increasing interest in beautifying and decorating school interiors has been manifest and much has been accomplished both in the east and west. Till recently New England cities have probably been most active in the attempt to make more cheerful and inspiring the surroundings of public school pupils and to inculcate during the impressionable years of youth a love for the beautiful and an appreciation of the principles of art. New York however is the first state to take up the subject of schoolroom decoration. During the last three years the University has had this work in charge and has circulated among high schools, academies and libraries, photographs of great paintings, architectural monuments, and historical portraits. The traveling picture system was a natural outgrowth of the traveling libraries started in 1892. Schools that had used the traveling libraries asked for pictures to illustrate farther the topics studied and when these were provided, both in the form of hand photographs and lantern slides, large pictures to hang on the walls were wanted.

As there was no precedent for work of this sort, it necessarily was and is largely experimental. A list of recognized masterpieces was printed, including pictures available both for schools and libraries. It soon became evident that a much more carefully selected list must

be made, including only pictures unobjectionable for school purposes, leaving other subjects to be supplied on request and at the discretion of the University. To accomplish this a list of pictures was submitted to about 75 persons, specialists in schoolroom decoration, artists, Roman catholics, Jews, members of the Woman's Christian temperance union and others of conservative opinions or with extreme views as to subjects which should not be displayed on the walls of high schools. In a circular accompanying the list was the following explanation of the prejudices to be considered.

The list is not intended necessarily to represent the best art, but rather to include 100 of the most satisfactory subjects for the decoration of high schools, taking into consideration not only artistic merit, reputation, historical and literary significance and educational value, but also extreme or peculiar views on religious and ethical questions. Obviously certain pictures sure to be included among the best 100 pictures for an art gallery would have to be excluded from a selection for public schools to be paid for out of public funds. In circulating pictures at state expense we have thought it wise to avoid:

1 Those objectionable on religious grounds: *a*) as tending to irreverence for things held sacred; *b*) as tending to dignify and enforce or to ridicule or antagonize particular doctrines.

2 Those objectionable on ethical grounds: *a*) as tending to make vice or questionable habits familiar or attractive; *b*) as disregarding prejudice against the nude in art.

As the original list may be of interest, it is here reprinted. It should be remembered however that it was intended to include pictures most in demand by New York high schools rather than to represent the views of the University, and also that desirable subjects frequently had to be rejected because reproductions were not available in the size and quality required.

ORIGINAL LIST SUBMITTED FOR CRITICISM

WITH A FEW NOTES OF INDIVIDUAL OPINIONS

The numbers preceding the subjects are taken from the *Decimal classification* which is used in the State library.

726.2 Mosques

Cordova, bellry

——— interior

Moorish work confined by Christian alterations

726.5-6 Churches and cathedrals

Amiens

Cologne

Constantinople, Santa Sophia

The exterior is not interesting artistically and does not explain the structure.

Florence

Lincoln

Milan

Mont St Michel, cloisters

London, Westminster abbey

Paris, Notre Dame

Pisa

Reims

Rome, St Paul's beyond the walls, cloisters

——— St Peter's

Salisbury

Venice, St Mark's

York minster

726.8 Tombs

Taj Mahal

730 Sculpture

Donatello. St George

Dubois, Paul. Joan of Arc

Substitute statue of Gen. Colleoni.

King Arthur

Michelangelo Buonarroti. Moses

Otricoli Zeus

Praxiteles. Hermes

Objectionable because of nudity.

Venus of Milo

Objectionable because of nudity.

Victory of Samothrace

750 Paintings

Alma-Tadema, Lawrence. Reading from Homer

Angelico, Fra Giovanni da Fiesole. Angel with trumpet

Unwise to show details of larger pictures.

Bastien-Lepage, Jules. Joan of Arc listening to the voices

Bonheur, Rosa. Horse fair

Second-rate; replace by a good Troyon.

Botticelli, Sandro. Three archangels and Tobias

Substitute *Spring*.

Breton, Jules Adolphe. Song of the lark

Unimportant.

Burne-Jones, Sir Edward. Golden stairs

Affected and stilted.

Corot, Jean Baptiste. Morning landscape, dance of nymphs

—— The ford

—— The lake

Correggio, Antonio Allegri da. Holy night; adoration of the shepherds

Objectionable to Jews.

Dyck, Anton van. Portrait of Charles I, king of England

—— Three children of Charles I

Greuze, Jean Baptiste. Broken pitcher

Popular but lacking in power.

Guido Reni. Aurora

Hobbema, Meindert. Water mill

Substitute Ruysdael's *Water mill*.

Holmann, J. M. H. Christ in the temple

Pupils will like it and should not.

Le Brun, Elizabeth Louise Vigée. Portrait of Madame

Le Brun and her daughter

Pretty and sentimental but not good enough.

Leighton, Sir Frederick. Captive Andromache

Lorrain, Claude. The ford

Meissonier, Jean Louis Ernest. 1807

Not his best work.

Objectionable on ethical grounds as suggesting war.

Melozzo da Forlì. Angel with mandolin

—— Angel with viol

Mesdag, Hendrik Willem. Night; marine

Michelangelo Buonarroti. Delphic sibyl

—— The fates

Unwise to send out pictures falsely attributed.

No "easel picture" by Michelangelo is worth giving.

Millet, Jean François.

—— Angelus

—— Gleaners

—— Portrait of Millet

—— Shepherdess

Murillo, Bartolomé Estéban. Immaculate conception

—— St Anthony and infant Jesus

Both objectionable to Jews.

Potter, Paul. Young bull

Raphael Sanzio. Sistine Madonna

—— Madonna of the chair

—— Madonna del granduca

All objectionable to Jews.

Some of his great frescoes and portraits should be added.

Rembrandt van Ryn. Night watch

Add the *Syndics* and the *Supper at Emmaus*.

Reynolds, Sir Joshua. Heads of angels

Pretty but not sufficiently strong.

Richter, Gustav. Queen Louise

Poor and popular.

Rousseau, Theodore. Forest of Fontainebleau at sunset

Rubens, Peter Paul. King David playing the harp

Not representative of Rubens style.

Ruysdael, Jacob van. Forest of oaks

—— The hunt

Sarto, Andrea del. St John the Baptist

Stuart, Gilbert. George Washington

—— Martha Washington

Titian, Vecelli. Assumption

—— Madonna of the rabbit

Both objectionable to Jews.

Substitute *Flora* and *La Bella*.

Velasquez, Diego Rodriguez de Silva. Surrender of Breda

—— Aesop

Vinci, Leonardo da. Last supper

As the original is destroyed photographs must be taken from old prints and so have little artistic value.

Watts, George Frederick. Sir Galahad

910 Description and travel

Alcazar, Seville, interior

Alhambra, Court of lions, Granada.

Anne Hathaway's cottage, Stratford

Capitol, Washington

Grand canal, Venice

Matterhorn

Mount Vernon Va.

Niagara Falls

Shakspeare's house, Stratford

Vatican library, Rome

913 Antiquities

Egyptian, Island of Philae

—— Sphinx and pyramids

—— Temple of Karnak

Roman, Arch of Titus

—— Arch of Constantine

—— Castle of St Angelo

—— Colosseum

—— ——— interior

—— Forum

Greek, Acropolis

—— Erectheum, general view

—— ——— Caryatid porch

—— Temple of Neptune, Paestum, Italy

—— Parthenon

—— Theseum

Specially helpful and suggestive replies were received from the following: Henry T. Bailey, Edwin H. Blashfield, Alfred V. Churchill, G. F. Comfort, J. N. Connolly (for Archbishop Corrigan), Kenyon Cox, Fred H. Daniels, L. P. DiCesnola, A. W. Elson, W. M. R. French, Mrs Edward Gay, Walter S. Goodnough, William H. Good-

year, Rev. Gustav Gottheil, A. W. Griffith, James Hall, Louisa Hall, J. Frederick Hopkins, H. W. Kent, John LaFarge, Charles G. Loring, Rev. H. Pereira Mendes, Walter S. Perry, Russell Sturgis, Horace K. Turner, Ross Turner.

The differences in opinion as shown by the replies received were radical, but nearly all agreed that pictures should be excluded from such a list on the religious and ethical grounds mentioned in the circular. The artists, however, though differing in their opinions as to specific pictures were practically united in condemning the exclusion of pictures on the ground of nudity.

Little agreement apparently exists as to the value of modern art for schools. A director of the fine arts department in one of the largest colleges writes: "My belief is that we should start with things which will appeal strongly to many with very little regard to whether a thing is an old classic or not. Therefore I should like to see the best modern work very strongly represented: Morot with horses, Troyon with cattle, Millet more fully with workers, even at the expense of completeness in the list, and at the expense of older and better men." On the other hand, an art critic replies: "Modern art should be sparingly introduced. The best is based on classic models and with these highest types the children should be made familiar from their earliest years."

The importance of teaching art history in the schools is set forth as follows by a man of experience in decorating schools:

Schoolroom decoration is the term now generally used to describe the movement for placing pictures on the walls of schools, particularly of public schools. Certain characteristics for these pictures are agreed on as necessary by nearly all who have given thought to the matter. It is generally conceded that the pictures should be of good size, high class reproductions from the best works of art, fadeless, appropriately framed and hung on a background agreeable in tone. But on the most vital point of all—what subjects shall be used and how shall they be arranged—opinion has divided.

The reason for this difference of opinion as to subjects and arrangement is due largely to the fact that the whole idea is a new one, and but few have had the time to give it the thought that the subject merits. The possibilities of educational work through this movement have not been fully comprehended. To some the covering of bare walls is the principal motive, the idea being that good

pictures are more pleasing to the eye than bare walls. To these the movement is well described by the term "schoolroom decoration"; that is, the end aimed at is the decoration of the schoolroom. They would make each schoolroom a separate little picture gallery. But is this idea broad enough? Can not something more in harmony with the intent of pedagogic work be realized.

It is part of the plan of education to present to the mind of the pupils the greatest that the world has produced in science and literature in a methodical and comprehensive manner. Why should not art, the sister of the other two, be presented in an equally methodical and comprehensive way? The history of science is taught from textbooks and illustrated in the school laboratory. The history of literature is so taught and illustrated by supplementary reading of great authors. Why should not the history of art be at least illustrated? If this principle is acknowledged as correct, then we have found the key to the subjects that should go on the school walls—not pictures that merely please this one or that one's taste, even if it be a cultivated taste, but pictures that show the beginning, culmination and decadence (if there be decadence) of each period of art that has strongly influenced the western world. Let it include the architecture, sculpture and painting of each period and let only one period of art hang in a room. Such a plan would help to form the intellectual environment suitable for a schoolroom.

This may seem theoretically right, but of no practical use, unless explained to the pupil. It is a safe prediction however that instruction will soon follow when the material is placed. Nearly every school has an art teacher, who will explain such a collection of the history of art to teachers and pupils. Here and there will be found a teacher able and ready to use such a collection as a means of rest and intellectual refreshment in the midst of the daily routine. The artistic temperament is far more common than is generally supposed; and to the many who do not have it, the intellectual aspect of considering the history of a subject rather than detached examples will appeal strongly.

Again simple textbooks to accompany such a collection of pictures are being published at a nominal price. The art of Egypt, the art of Greece, the Italian renaissance, the Gothic cathedrals, the modern French and English schools of painting, should each find its place in a separate room in the form of some ten or twelve pictures, showing the rise and progress of each period, the greatest number being the very best examples of each period. Then, instead of schoolroom decoration, we shall have art education. The educational possibilities of such a well arranged collection as compared with decoration consisting of detached examples of different periods of art, must be apparent to every educator, and in time will be fully indorsed by public opinion.

After a careful study not only of individual criticism and specific suggestions, but of the principles underlying the various opinions given, a list of 100 pictures suitable for high schools was selected. In presenting this list it is well understood that it will not be satisfactory to any critic. It does not aim to be the 100 best pictures for schools and it seems safe to assert that the compilation of such a list is an impossibility, if the constituency whose approval is sought is as varied in taste, moral and religious prejudices and art perceptions as that to which the following list was submitted and which state ownership of the pictures and the system made it necessary to consider. The exclusion of many of the masterpieces of painting and sculpture demanded on moral and religious grounds, resulted in a preponderance of architecture not only in numbers but in artistic value. While this is unfortunate from the standpoint of art, it is probably true that reproductions of architecture and scenery are on the whole rather more satisfactory and realistic than those of painting or sculpture and therefore produce stronger and truer impressions on the student mind than the less effective and some times misleading representations in black and white of oil paintings.

It is also to be borne in mind that while it is the purpose in school-room decoration to develop and train the art perceptions of high school students, this is not all nor the most important work to be performed by the pictures. They are intended to inculcate a love of the beautiful, to develop true esthetic ideals, to contribute pleasure and inspiration to the daily life of the school and to increase the student's store of general information by acquaintance with the world's great monuments and masterpieces and the memorable scenes of its history. Hardly more than incidentally are they to teach art which is an independent subject to be studied for itself and not to be confused with the quite different and equally important work of diffusing general culture. While therefore the artistic value of the list is impaired by the exclusion of certain desirable subjects, its practical value for schools is evident, representing as it does 100 subjects which after passing a rigorous censorship are accepted as suitable for the high school.

100 PICTURES SUITABLE FOR HIGH SCHOOLS

A halftone¹ and a brief description of each picture follow this list.

The numbers in black type preceding the headings are the subject numbers of the *Decimal classification* which is used in the state library.

726 Ecclesiastical architecture**726.2 Mosques**

- 1 Cordova, belfry
- 2 Jerusalem, Mosque of Omar
- 3 Seville, Giralda tower

726.5-6 Churches and cathedrals

- 4 Amiens, choir
- 5 Canterbury
- 6 Cologne
- 7 Constantinople, Santa Sophia, interior
- 8 Durham
- 9 Florence
- 10 Lincoln
- 11 London, Westminster abbey
- 12 ——— ——— Poets corner
- 13 Milan
- 14 Mont St Michel, cloisters
- 15 Paris, Notre Dame
- 16 Pavia, cloisters
- 17 Peterborough
- 18 Pisa
- 19 Reims
- 20 Rome, St John Lateran, cloisters
- 21 ——— St Paul's beyond the walls, cloisters
- 22 ——— ——— interior
- 23 ——— St Peter's
- 24 ——— ——— interior
- 25 Salisbury
- 26 Venice, St Mark's
- 27 York minster

726.8 Tombs

- 28 Taj Mahal, Agra, India

¹As most of these plates were supplied by a New York firm the University is not responsible for the printed statements under the pictures.

730 Sculpture

- 29 Augustus
- 30 Colleoni *by* Verrocchio
- 31 King Arthur *by* Peter Vischer
- 32 Moses *by* Michelangelo Buonarroti
- 33 Otricoli Zeus
- 34 Parthenon frieze, north section
- 35 St George *by* Donatello
- 36 Shaw memorial *by* St Gaudens
- 37 Victory of Samothrace

750 Paintings

- Abbey, Edwin A.
- 38 Quest of the holy grail
- Alma-Tadema, Lawrence
- 39 A reading from Homer
- Bastien-Lepage, Jules
- 40 Joan of Arc listening to the voices
- Bonheur, Rosa
- 41 Ploughing in the Nivernais
- Corot, Jean Baptiste
- 42 Landscape
- Dyck, Anton van
- 43 Charles I, King of England
- 44 Three children of Charles I
- Guido Reni
- 45 Aurora
- Hobbema, Meindert
- 46 Middelharnis avenue
- Homer, Winslow
- 47 All's well
- Hunt, William M.
- 48 Flight of night
- Leighton, Sir Frederick
- 49 Captive Andromache
- LeRolle, Henri
- 50 Shepherdess

- Mesdag, Hendrik Willem
 51 Return of the fishing boats
 Michelangelo Buonarroti
 52 Delphic sibyl
 Millet, Jean François
 53 Gleaners
 Raphael Sanzio
 54 School of Athens
 Rembrandt van Ryn
 55 Night watch
 56 Portrait of the artist
 57 Syndics of the cloth hall
 Rousseau, Theodore
 58 Forest of Fontainebleau at sunset
 Ruysdael, Jacob van
 59 The hunt
 60 The windmill
 Sargent, John S.
 61 Frieze of prophets
 Troyon, Constant
 62 Return to the barnyard
 Turner, Joseph M. W.
 63 Fighting Téméraire
 Vedder, Elihu
 64 Cumæan sibyl
 Velasquez, Diego Rodriguez de Silva
 65 Don Balthazar Carlos
 Watts, George Frederick
 66 Sir Galahad

913 Antiquities

913.2 Egyptian

- 67 Abu-Simbel
 68 Karnak temple
 69 Philæ island
 70 Sphinx and pyramids

913.7 Roman

- 71 Rome, Arch of Constantine
 72 ——— Arch of Titus

- 73 Rome, Colosseum
- 74 ——— interior
- 75 ——— Forum
- 76 ——— Pantheon
- 77 Nimes, France, Maison Carrée
- 913.8 **Greek**
 - 78 Athens, Acropolis
 - 79 ——— Erectheum, Ionic porch
 - 80 ——— Caryatid porch
 - 81 ——— Parthenon
 - 82 ——— Theseum
 - 83 Paestum, Italy, Temple of Neptune
- 914-17 **Description and travel**
- 914.2 **England**
 - 84 Haddon Hall
 - 85 London, Houses of parliament
 - 86 ——— Tower
 - 87 Stratford-on-Avon, Shakspeare's house
- 914.5 **Italy**
 - 88 Rome, Castle of St Angelo
 - 89 ——— Vatican library, interior
 - 90 Venice, Grand canal
- 914.6 **Spain**
 - 91 Granada, Alhambra, Court of lions
- 914.94 **Switzerland**
 - 92 Matterhorn
- 916.2 **Egypt**
 - 93 Cairo, Road to the pyramids
 - 94 ——— Avenue of palms
- 917.3 **United States**
 - 95 Garden of the gods
 - 96 Mount Vernon Va.
 - 97 Niagara Falls
 - 98 Washington D. C. Capitol
 - 99 Yellowstone national park, falls
- 973 **U. S. history**
 - Leutze, Emanuel
 - 100 Washington crossing the Delaware

ILLUSTRATIONS AND DESCRIPTIONS

In compiling descriptions extracts have been made from the authorities mentioned, which should be consulted for fuller information. Below the description is the size in inches of the picture as framed in the traveling collection. Following this is a list of publishers, with the sizes and kinds of prints in which the picture can be bought.

The full names and addresses of the firms for which abbreviated forms are used are given below with explanations of size abbreviations. Inch dimensions are used both here and in the following pages.

Berlin photographic co. (Berlin) 14 E. 23d st. New York

Carbons, photogravures

Braun, Clement & Co. (Paris) 249 5th av. New York

Carbons, photogravures

Size 1 36 x 54

Size 2 24 x 30

Size 3 14 x 18

Curtis & Cameron, Pierce building, Copley sq. Boston Mass.

Copley prints and sepias

A. W. Elson & Co. 146 Oliver st. Boston Mass.

Carbons

Size A 20 x 34; mounted 30 x 44

Size B 17 x 23; mounted 27½ x 34½

Foster Bros. 3 Park sq. Boston Mass.

Platinum prints

Franz Hanfstaengl (Munich) 114 5th av. New York

Carbons, photogravures, colored prints

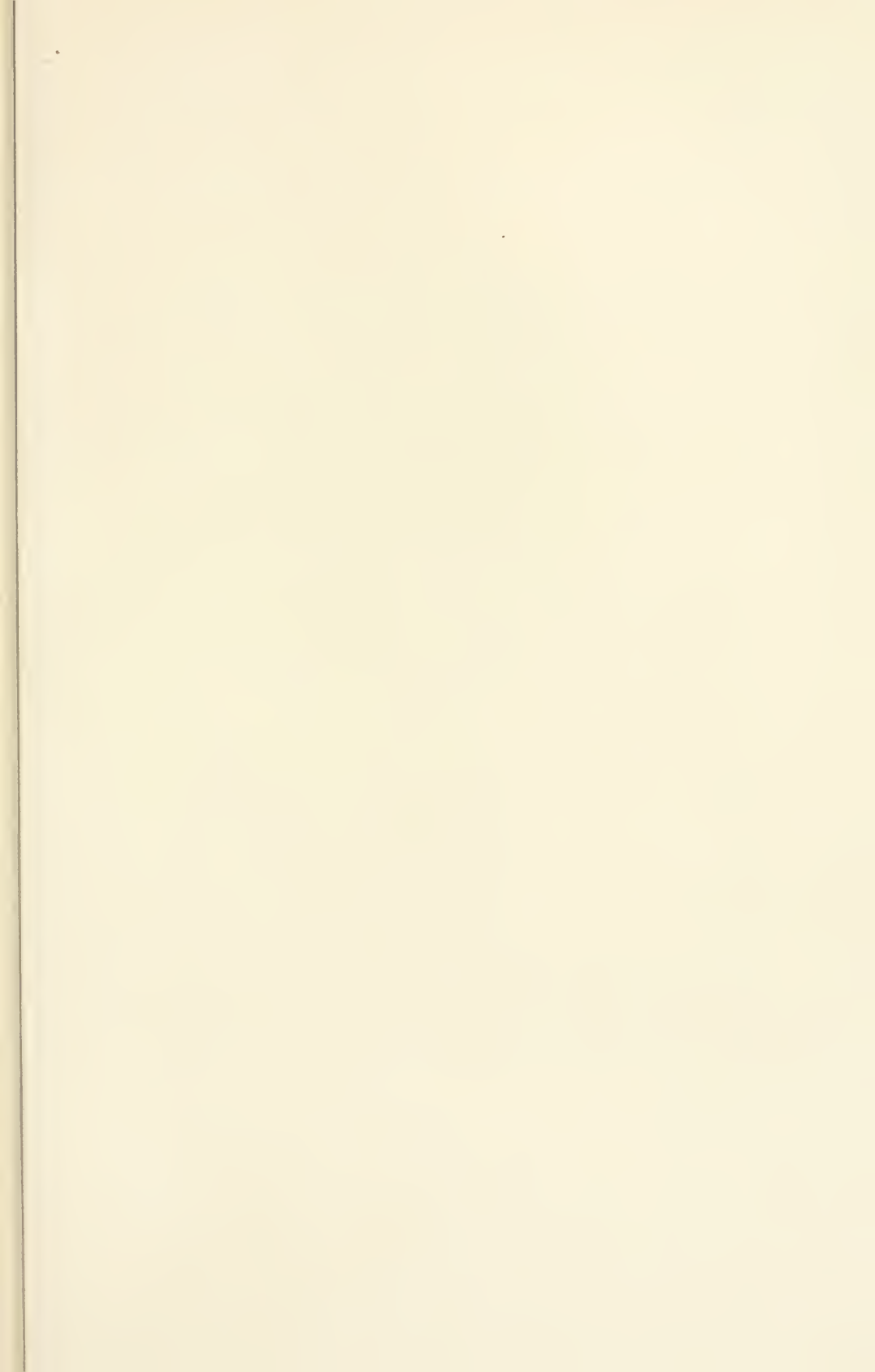
Frank Hegger (London) 288 5th av. New York

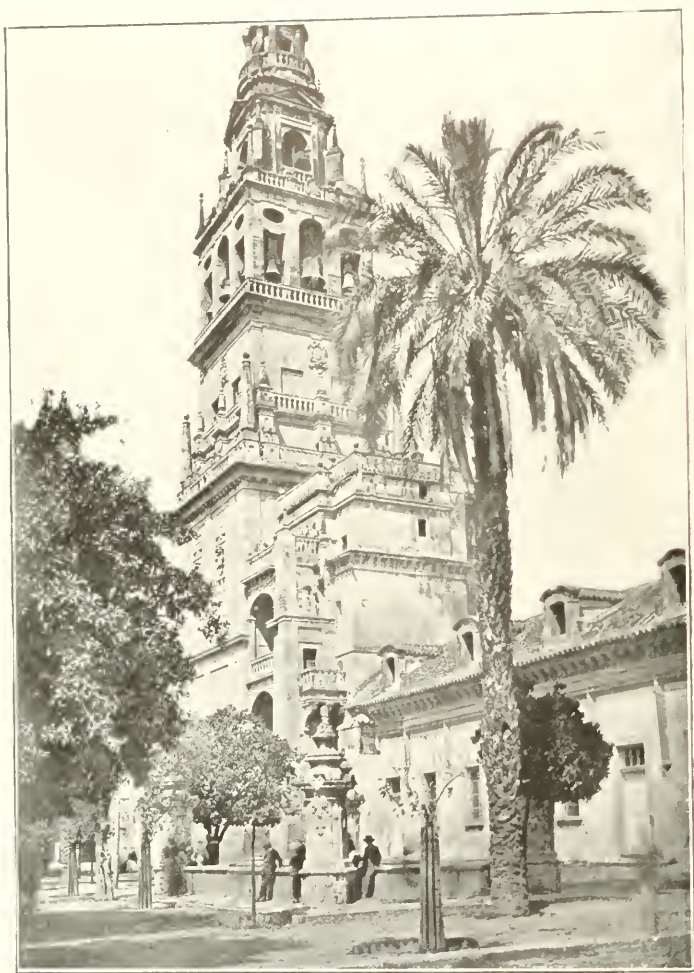
Carbons

Three sizes: 36 x 48, 24 x 36, 18 x 24

E. E. Soderholtz, 11 India st. Boston Mass.

Platinum prints





BELFRY OF THE MOSQUE OF CORDOVA, SPAIN

CORDOVA BELFRY

Cordova was a famous center of learning and literature in western Europe in the middle ages and its mosque, begun in the eighth century on the site of the old basilica, was built in the brightest days of Arabian dominion in Spain. The mosque was quadrangular, with a low flat roof supported by countless small and delicately rounded columns of porphyry and marble, many of which still remain and present at first sight the appearance of a marble grove. The greater number of these were removed after the expulsion of the Moslems when the Christians converted the mosque into a cathedral by erecting a dome and clearing an open space for a choir. Though this intermingling of massive Gothic architecture with the light and delicate style of the Arabians has impaired its former glory, it still remains a magnificent edifice.

Around this structure is a white prison-like wall, in which were 20 bronze doors surrounded by arabesques and arched windows and supported by slender columns. The principal doorway or Gate of pardon is toward the west. Within this wall and directly in front of the mosque is the famous Court of oranges, whose rows of trees originally corresponded with the lines and columns in the mosque.

On the court side of the wall rises the belfry, 300 feet high, built in 1593 to take the place of the lower minaret of Abderrahman 3. On the top is a figure of St Raphael. The fountain at its base dates from the 10th century.

Bädeker. Spain and Portugal

, Murray. Spain

Size 41X53

Publisher

Hegger. Carbon. Three sizes

MOSQUE OF OMAR, JERUSALEM

The mount on which stands the Mosque of Omar, overhanging the valley of the Kedron, has from the time of Solomon been regarded as the most sacred ground in Jerusalem, for here his palace and temple were erected. High in the center rises the great rock regarded as the rock of the Holy of Holies by Calif Omar, and by his successors invested with a sanctity only less than that of the Kaaba of Mecca. It is also believed to be the rock of Jacob's pillow at Bethel and the stone of prophecy, which would have fled at the extinction of the gift but was forcibly detained by angels in anticipation of the visit of Mohammed to Jerusalem, when it bowed to receive him and retained the impression of his feet. In modern times the rock has been the center of the most conflicting theories of sacred topography.

The mosque, called the Dome of the Rock, is an octagon covered externally as far as the window sills with porcelain tiles, and lower down with marble. The effect of the porcelain tiles, added by Solomon the Magnificent in 1561, is remarkably fine, the subdued blue contrasting beautifully with the green and white squares on the edges. Passages from the Koran inscribed in interwoven characters run round the building like a frieze. Square gates each surmounted by a pointed arch, face the four points of the compass.

Bädeker. Palestine and Syria

Stanley, A. P. Sinai and Palestine

Size 42x54

Publishers

Elson. Carbon. Size A, B

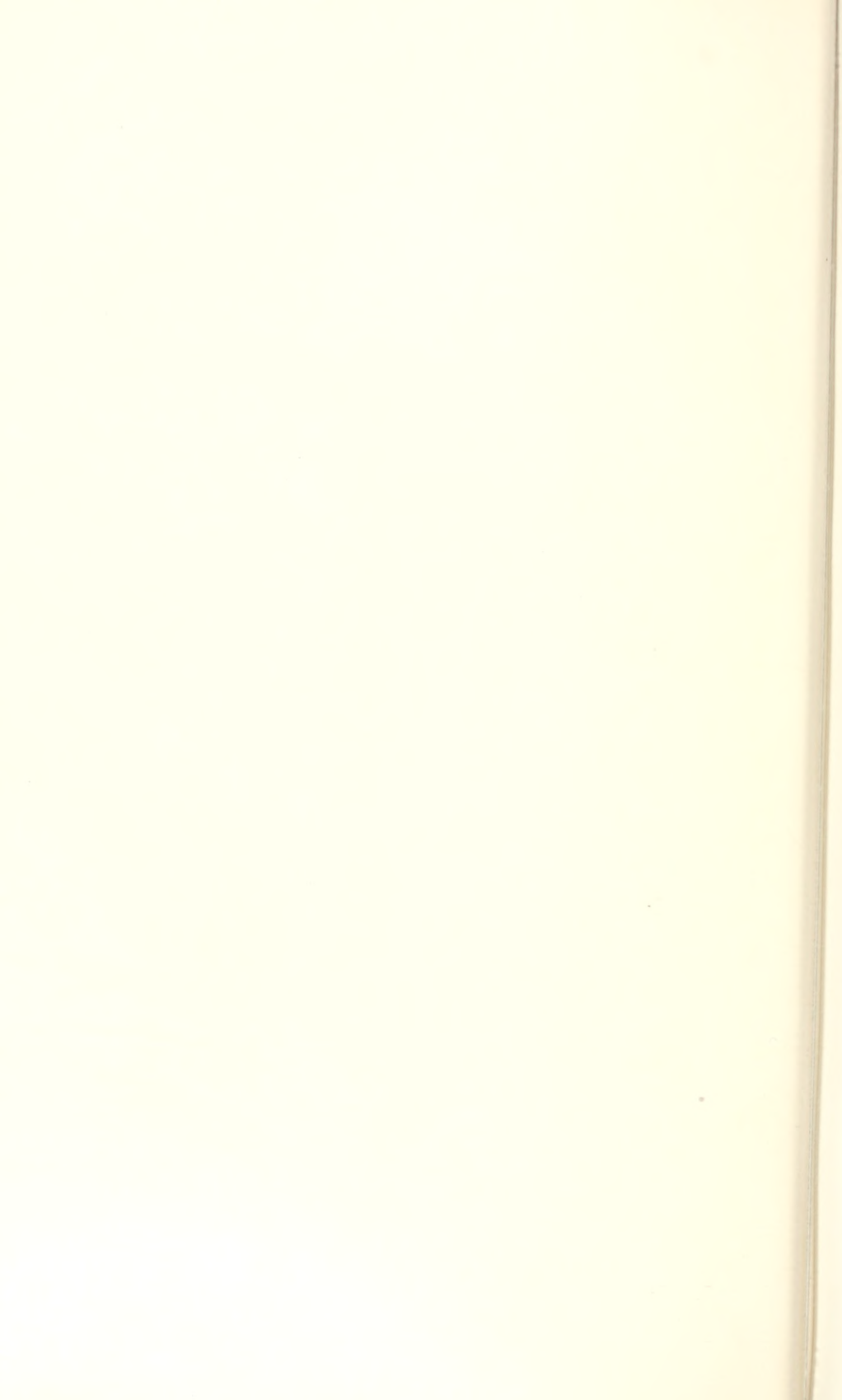
Hegger. Carbon. Three sizes

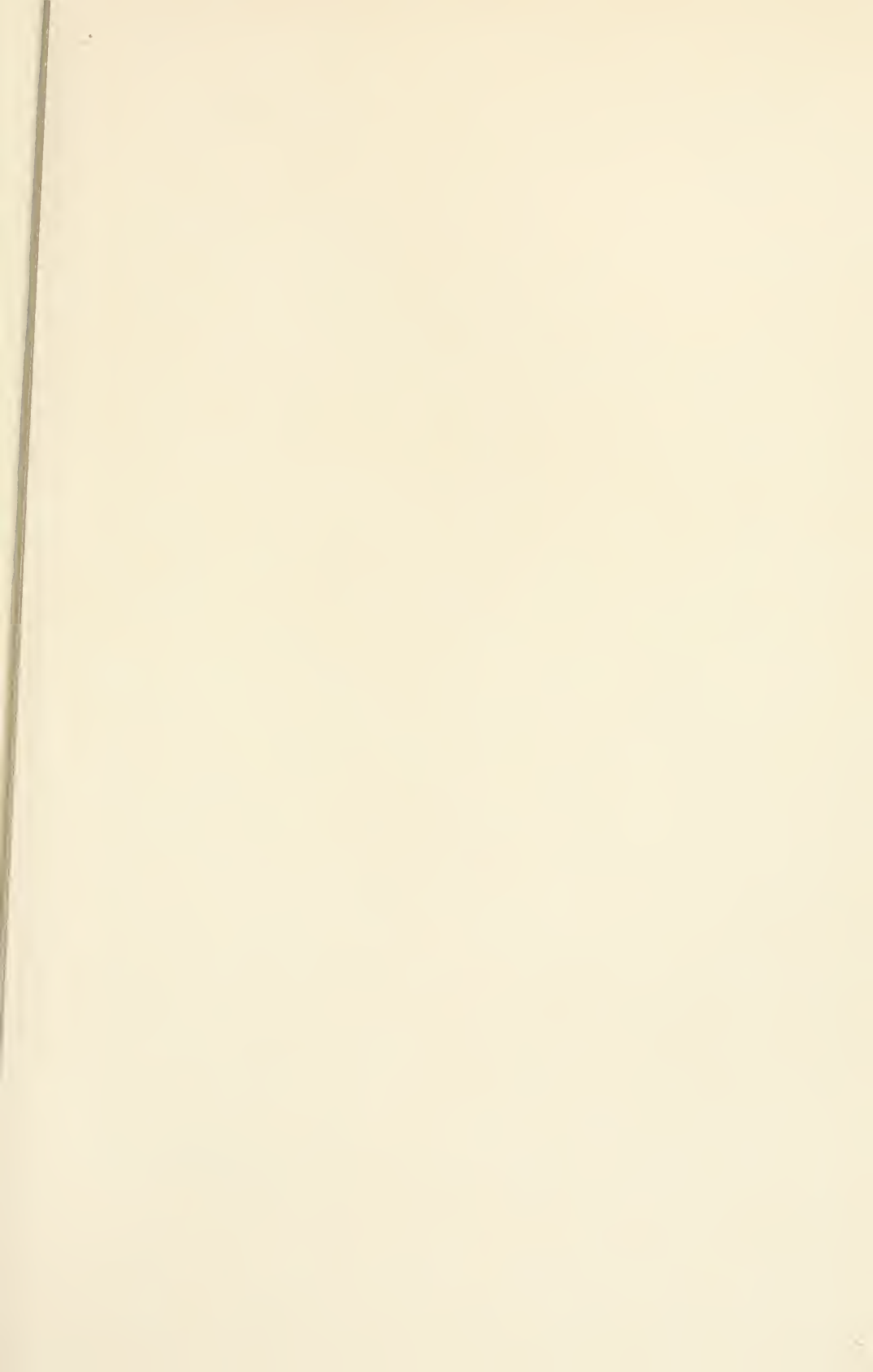
Different view

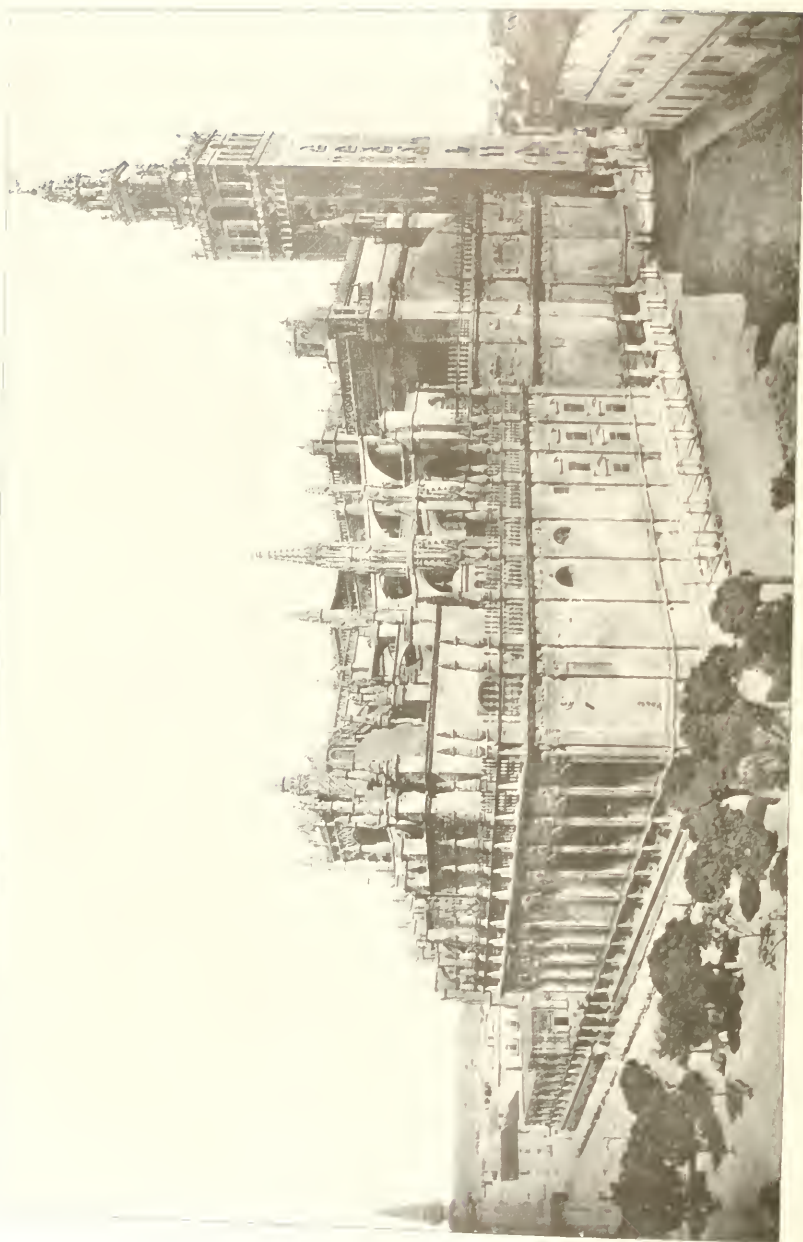
Elson. Carbon. Size A, B



MOSQUE OF OMAR; JERUSALEM, PALESTINE







GIRALDA TOWER, SEVILLE, SPAIN

GIRALDA TOWER, SEVILLE

The distinguishing feature of the cathedral of Seville is its lofty Giralda tower, pale pink in color, and incrustured with delicate Moorish ornaments. It was built in 1196 by Abu Jusuf Yacub as an addition to the mosque erected by his father and was probably intended both for calling to prayer and for astronomical observations. Ancient Roman and Christian statuary is said to form part of the foundation. The original Moorish tower was 250 feet high but in 1568, Fernando Ruez added the rich filigree belfry 100 feet in hight, the bells for which were baptized in holy oil and named after the saints.

The ground plan is a square of 49 feet and the tile-faced walls are from eight to 10 feet in thickness. Above a hight of 80 feet from the ground the surface of the walls is a network of arabesque-like sunken panels among which are 20 windows and several niches once filled by paintings of Luis de Vargas, now faded beyond recognition. A series of inclined planes makes the ascent of the tower easy. The whole structure is capped by a small dome on which is poised a bronze figure of Faith, which though 13 feet high and weighing 1½ tons is swayed by the slightest breeze.

Murray. Spain

Size 42x53

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes

AMIENS CATHEDRAL, CHOIR

The cathedral at Amiens, one of the most imposing French Gothic churches, was built in 1220-88. It is 469 feet long and 213 feet across the transept. The 110 oak choir stalls were executed about 1515 and are remarkably fine examples of wood-carving; they bear 3650 figures representing scriptural subjects and occupations of everyday life. The choir altar was erected in the reign of Louis 15. The organ loft visible in the background of the picture dates from 1425, but it has been modernized.

Bädeker. Paris

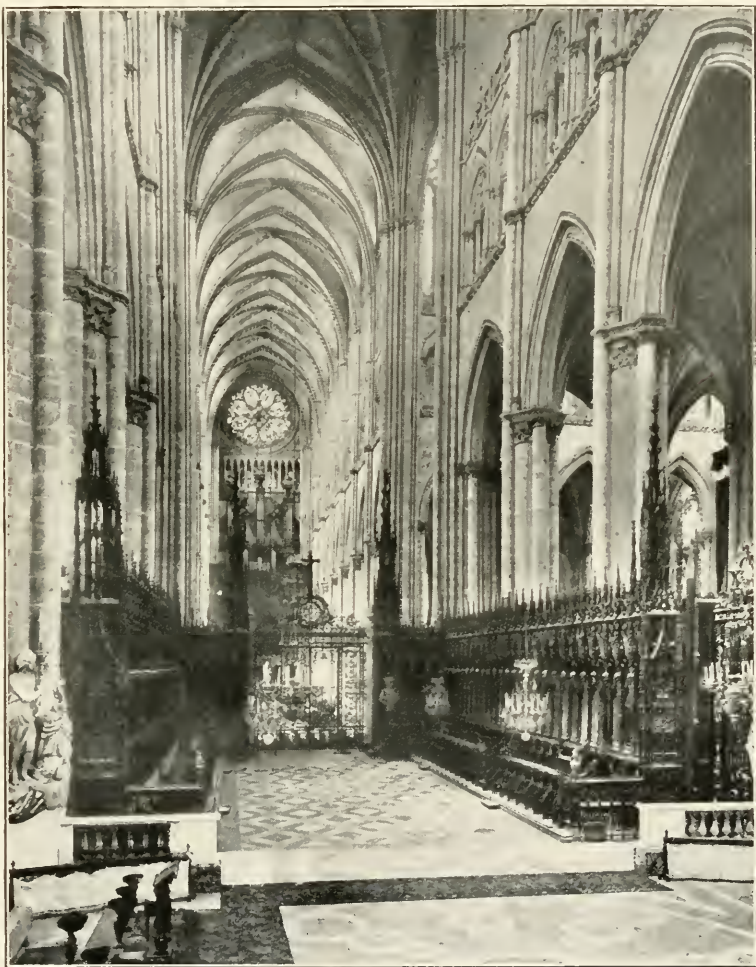
Hunnewell, J. F. Historical monuments of France

Size 42X54

Publishers

Braun. Carbon. Size 2, 3

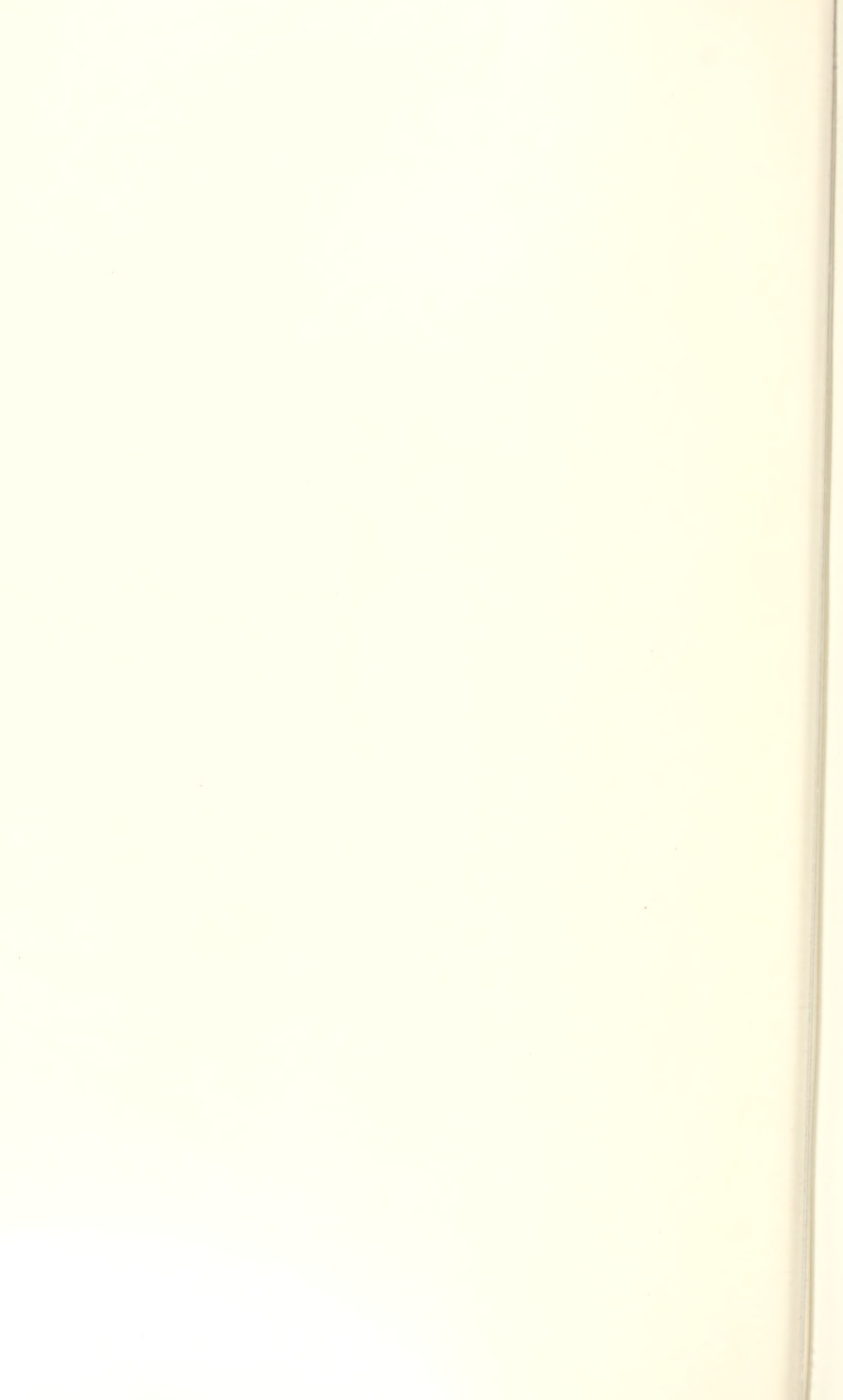
Hegger. Carbon. Three sizes

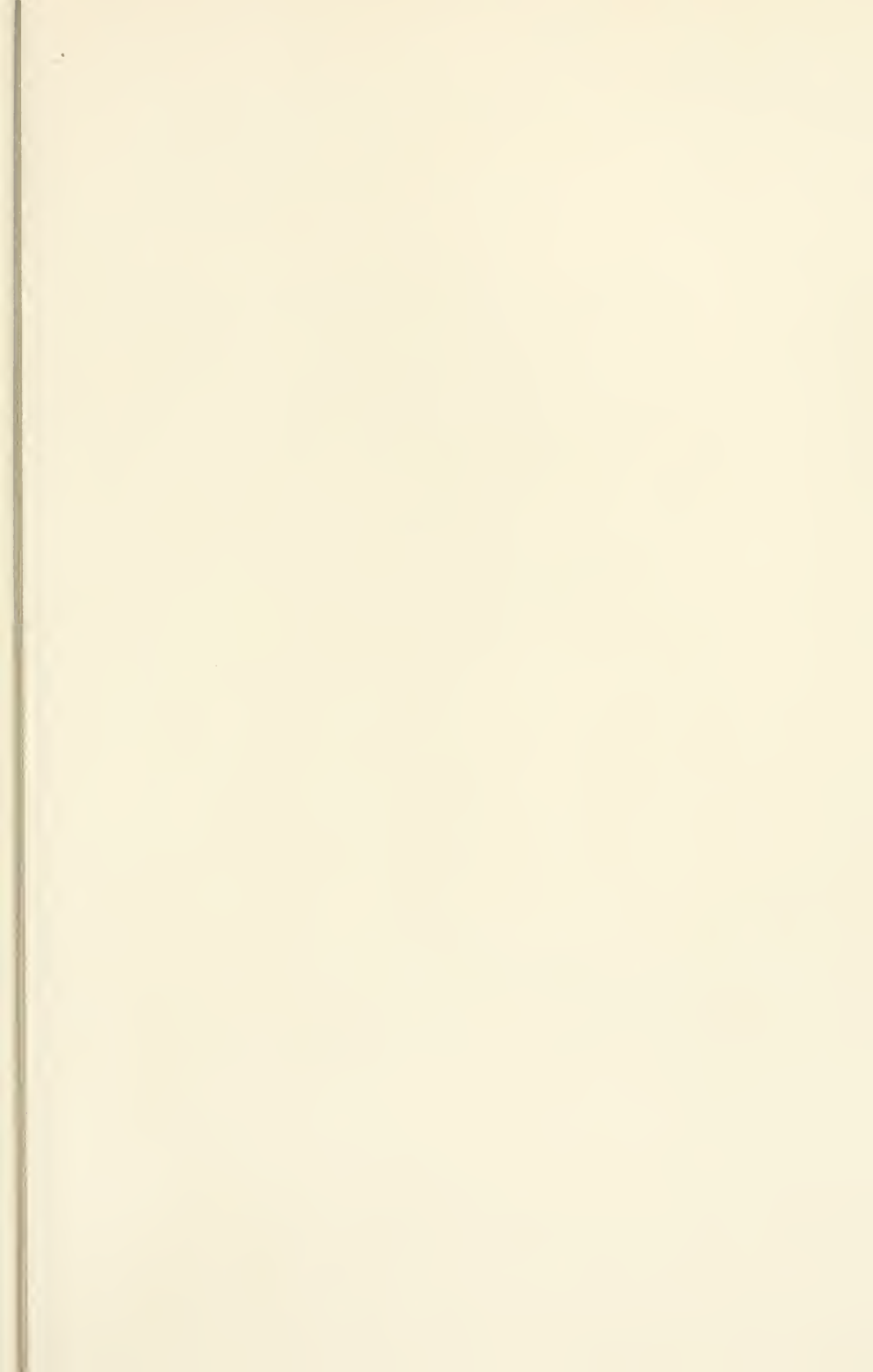


Harper's Black and White Prints
The Helman-Taylor Art Co.

CHOIR OF AMIENS CATHEDRAL

Amiens, France







CANTERBURY CATHEDRAL CANTERBURY ENGLAND

CANTERBURY CATHEDRAL

Canterbury cathedral, founded by St Augustine in 600 A. D. and built by Lanfranc 1070-89, is famous as the scene of the murder of Thomas à Becket and of the subsequent pilgrimages to his shrine. The work of building extended over four centuries and little of the original edifice remains. The exterior is a noteworthy example of effective subordination of lower towers to a chief one. The Bell tower, called also Angel tower, from the figure on one of its pinnacles, is one of the most beautiful in England. The principal entrance of the cathedral is in the south porch, built in its present form about 1400.

In the Trinity chapel behind the choir are the tombs of Edward the Black prince and Henry 4.

Van Rensselaer, *Mrs* M. G. English cathedrals

Withers, Hartley. Cathedral church of Canterbury

Size 42x53

Publishers

Braun. Carbon. Size 3

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

COLOGNE CATHEDRAL

This cathedral, probably the most magnificent Gothic edifice in the world, stands on a slight eminence about 60 feet above the Rhine. The foundation stone was laid in 1248 by Archbishop Conrad, but the building was not completed till 1880, having been neglected from the 15th century to 1823.

The cathedral is a cruciform structure of stone, 68 feet long and 201 feet wide. The two towers and west front, completed according to the still extant design of the 14th century, are so huge as to dwarf the remainder of the vast structure. The exterior is ornate with buttresses, turrets, gargoyles, galleries, cornices and foliage.

Bädeker. The Rhine

Stieler, Karl, Wochenhusen, H. & Hacklander, F. W. The Rhine

Size 41x53

Publishers

Hegger. Carbon. Three sizes

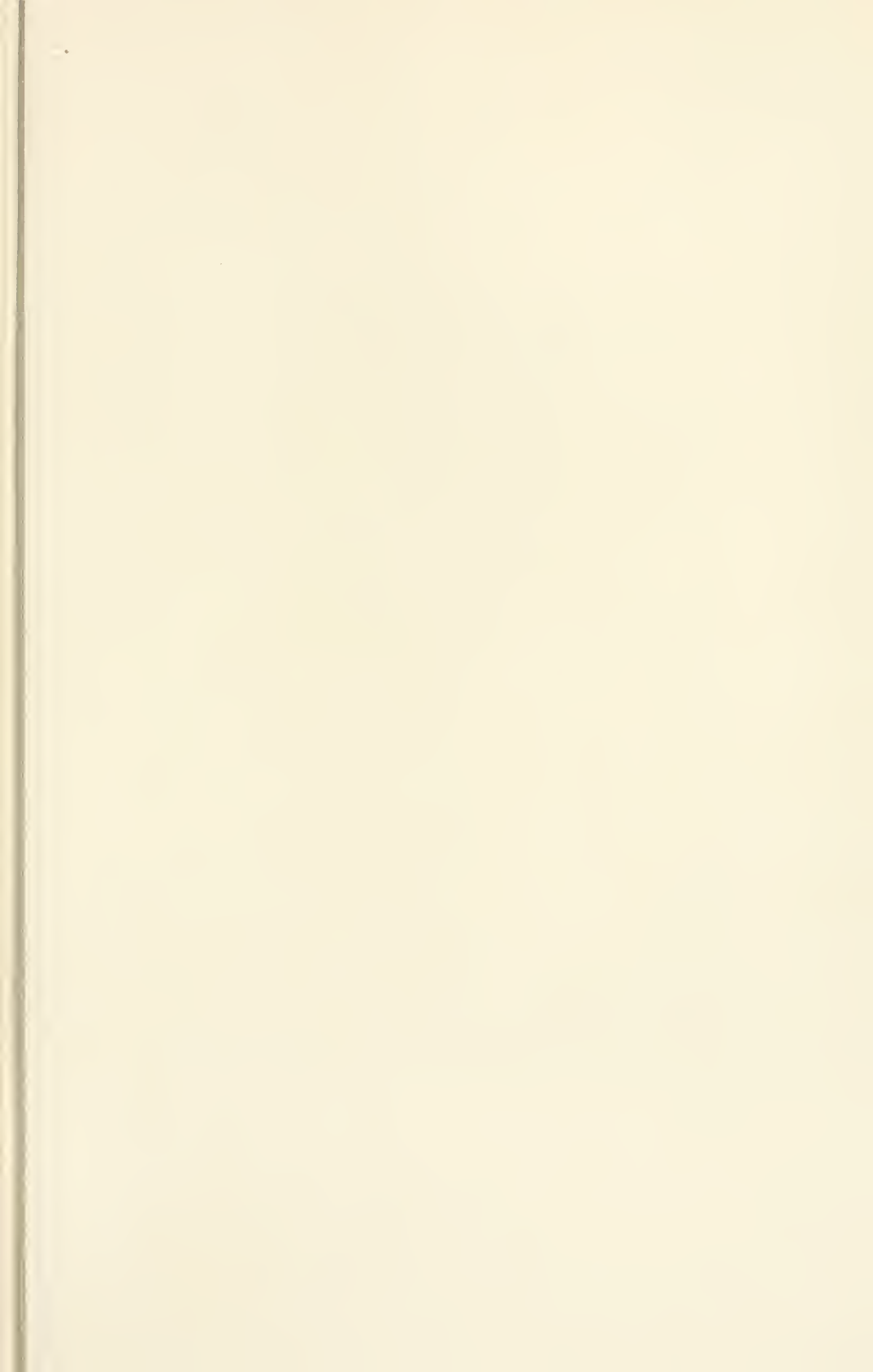
Different views

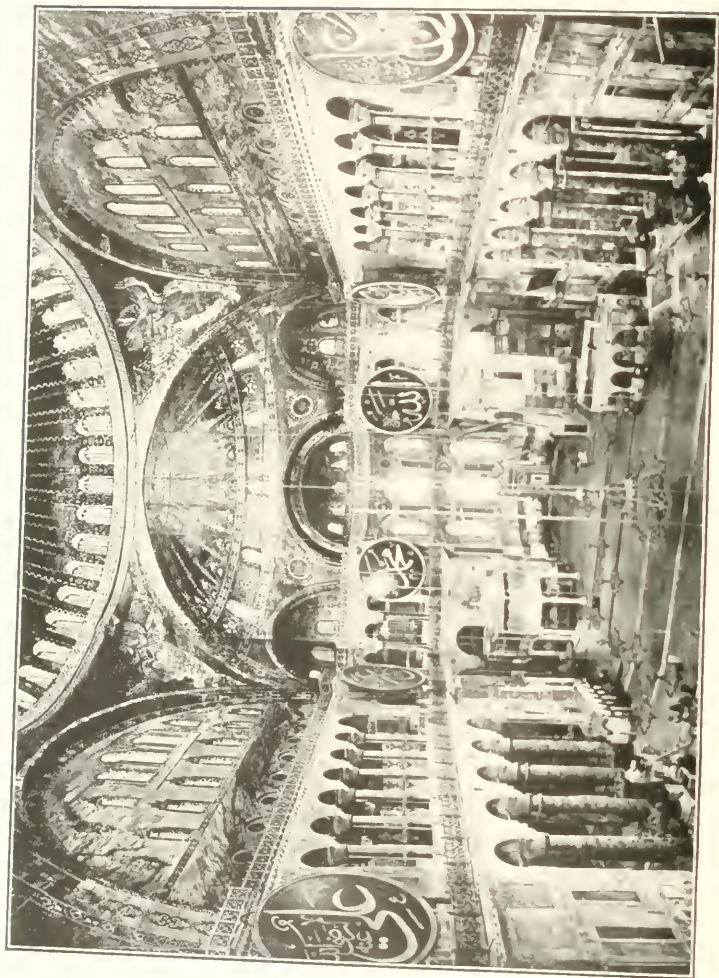
Elson. Carbon. Size A, B



COLOGNE CATHEDRAL; COLOGNE, GERMANY







INTERIOR OF SANTA SOPHIA; CONSTANTINOPLE, TURKEY

SANTA SOPHIA, CONSTANTINOPLE, INTERIOR

This greatest triumph of Byzantine architecture owes its present form to the ambition of Justinian and the genius of his architect Anthemios of Tralles. Three earlier churches occupied this site, each consecrated to Christ as the divine Sophia, the hypostatized Wisdom of God. The earliest building was founded by Constantine in 396, who thus is associated with the foundations of the great sanctuaries of western catholicism and eastern orthodoxy. After the third building was destroyed Justinian restored Santa Sophia on a magnificent scale, receiving contributions from Europe, Asia and Africa.

The building closely resembles a square, the exterior having little architectural beauty as it was left undecorated, either purposely like the early Christian basilicas at Rome or with the intention of facing it with marble later. The plan of a dome of greatest possible diameter with least possible support, said to have been supernaturally revealed to Justinian, has been so skilfully carried out that the summit of the dome is visible from every part of the nave.

The internal decorations are profuse and at the time of dedication were bewildering in their richness, but 13 centuries have done much to dim their luster. Columns of rare and costly marble brought from pagan temples of the ancient world and rich mosaics beautify the interior. The eight immense flaunting disks inscribed with the praise of Allah and the names of revered califs were added in 1650, calligraphy rather than painting being customary in Moslem decorative art, which is restricted by the Mohammedan law forbidding the portrayal of living objects.

Santa Sophia holds a central place in Byzantine history. Here in 987 came the envoys of the Russian Vladimir in search of the true religion, and in 1054 the papal legates placed on its altar the excommunication of the orthodox eastern church. In it in 1204, the first Latin emperor of the west was crowned, and in 1453 its doors were beaten open by Ottoman conquerors. At once the emblems of Christian worship were destroyed or concealed. In the apse the mihrab was set toward Mecca and the belfry replaced by a plain minaret of brick whence the muezzin called to prayer. From dome to foundation the building was washed with rosewater to purify it from Christian defilement, but its ancient name remains in the Moslem Aya Sophia.

Grosvenor, E. A. Constantinople

Size 43x53

Publishers

Braun. Carbon. Size 3

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

DURHAM CATHEDRAL

This cathedral, situated on a wooded promontory rising abruptly from the Wear river and almost surrounded by water, is one of the most striking buildings in England. After the death of St Cuthbert, the saintly bishop of Lindisfarne who helped to Christianize northern England, the monks reverently preserved his body for 200 years as a sacred relic at Lindisfarne, but during the Danish invasion it was removed and a century later Durham was chosen as its permanent resting place. A church of twisted boughs was first built but this was soon succeeded by one of stone which in turn was replaced by the present cathedral, begun in 1093. The choir, transepts, nave and chapter house, all in Norman style, were finished in 1143. The great central tower 214 feet high, in perpendicular style, was finished in 1480. The Galilee chapel, built in the 12th century, contains traces of the shrine of the Venerable Bede whose bones are believed to lie beneath the stones in front. In the Norman period the bishop of Durham ruled with almost autocratic power over the surrounding country and in return for this privilege protected the border from the wild northern tribes.

Bygate, J. E. Cathedral church at Durham

Farrar, F. W. Cathedrals of England

King, R. J. Handbook to the cathedrals of England, northern division

Van Rensselaer, Mrs M. G. English cathedrals

Size 41x51

Publishers

Braun. Carbon. Size 3

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

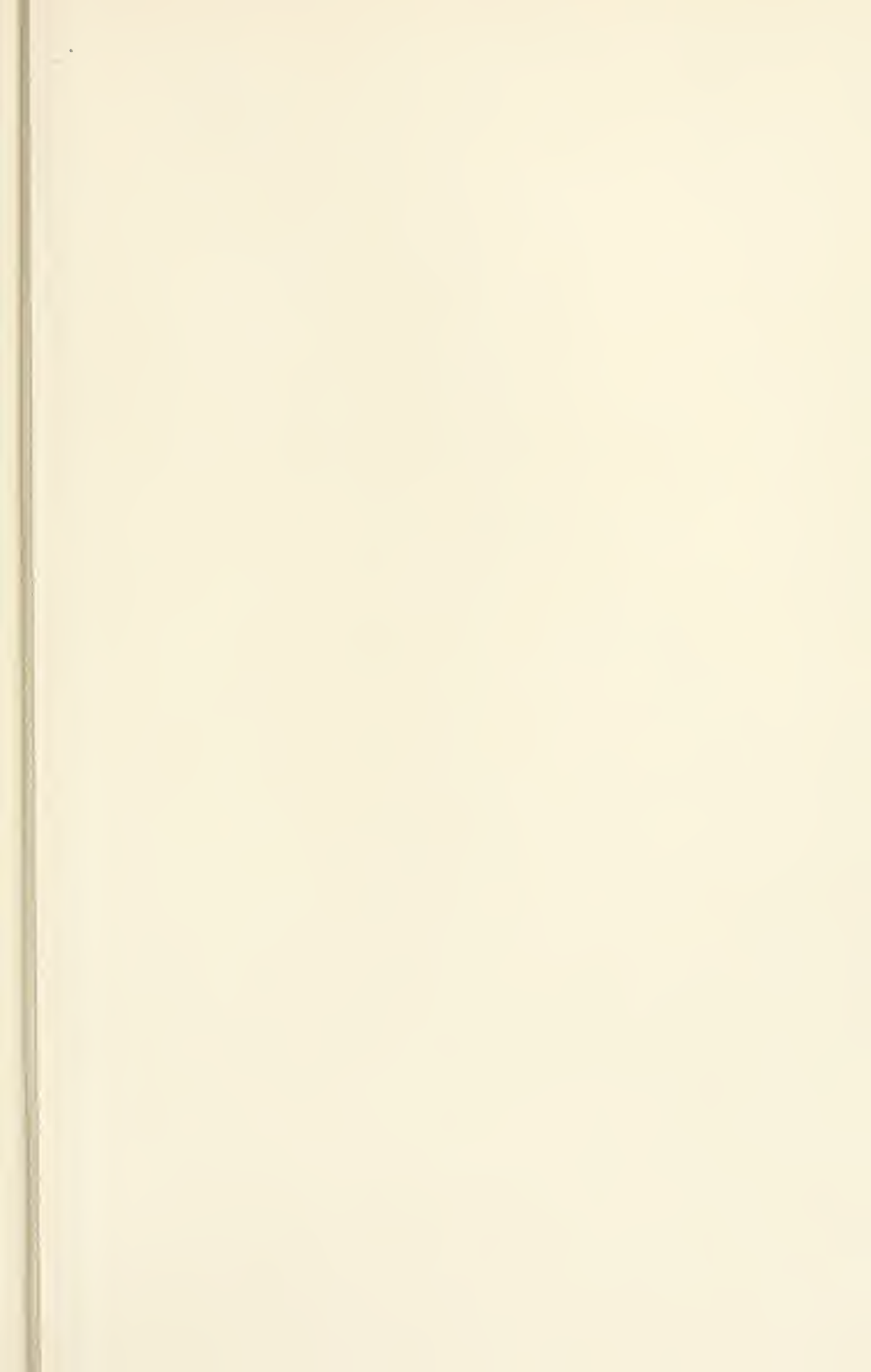
Different views

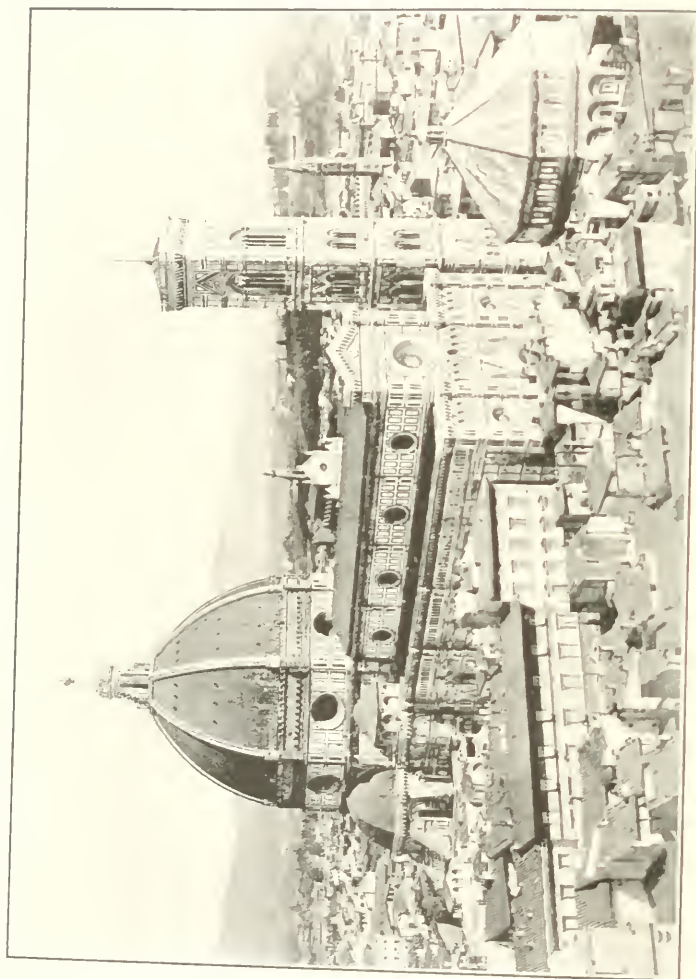
Braun. Carbon. Size 3. Two views



DURHAM CATHEDRAL: DURHAM, ENGLAND







CATHEDRAL FLORENCE ITALY

FLORENCE CATHEDRAL

Viewed from neighboring heights Florence seems to be gathered under the shelter of the cathedral with its campanile and baptistry. The cathedral or duomo was begun in 1298 by Arnolfo di Cambio who was instructed to build "the loftiest, most sumptuous edifice that human invention could devise or human labor execute." Giotto succeeded him, erecting the campanile or bell tower, a square structure 292 feet high, decorated with colored marble. It is enriched by sculptured groups, the work of Donatello, Andrea Pisano, Rosso and Lucca della Robbia. The windows, which increase in size in each story, are embellished with tracery in the Italian Gothic style.

The exterior of the cathedral is interlaid with colored marbles, arranged in panels. The decorative sculpture is delicate but small in scale. In 1420 the dome, the first monumental work of the renaissance, was begun by Filippo Brunelleschi, the construction taking 14 years, the lantern not being completed till 1462. The dome is octagonal, 300 feet high, and the apex of one lantern is 381 feet above the pavement.

Opposite the cathedral is the baptistry or church of St John the Baptist, once the cathedral of Florence, probably founded in 1100 but remodeled in the 13th century by Arnolfo di Cambio. The exterior is octagonal, in white and black marble with arcades and inlaid panels, and the interior is domed. The three celebrated double doors of bronze were added in the 14th and 15th centuries, those on the south being executed by Andrea Pisano and those on the north and east by Ghiberti. The east doors, facing the cathedral, represent 10 scenes from Old testament history and are Ghiberti's masterpiece.

Anderson, W: J. Architecture of the renaissance in Italy

Bädeker. Northern Italy

Oliphant, Mrs M. O. W. Makers of Florence

Size 38x51

Publisher

Hegger. Carbon. Three sizes

LINCOLN CATHEDRAL

The Norman cathedral of St Mary at Lincoln was founded about 1075, and in 1185 was almost wholly destroyed by an earthquake. Its restoration was at once undertaken and the present building erected, nothing now remaining of the first cathedral but a part of the west front and the lower stages of the western towers. The location of the cathedral, splendidly crowning the hill on which the city is built, adds to the imposing effect of its screenlike west front and its three great towers. The famous Angel choir is at the extreme east. The Galilee porch adjoins the southwest transept. The architecture of Lincoln is a mixture of styles: Norman features were retained in the early English façade, the decorated style dominates the upper stages of the central tower, and perpendicular art completes the majestic whole.

Farrar, F. W. Cathedrals of England

Kendrick, A. F. Cathedral church of Lincoln

King, R. J. Handbook to the cathedrals of England, eastern division

Van Rensselaer, Mrs M. G. English cathedrals

Size 42x53

Publishers

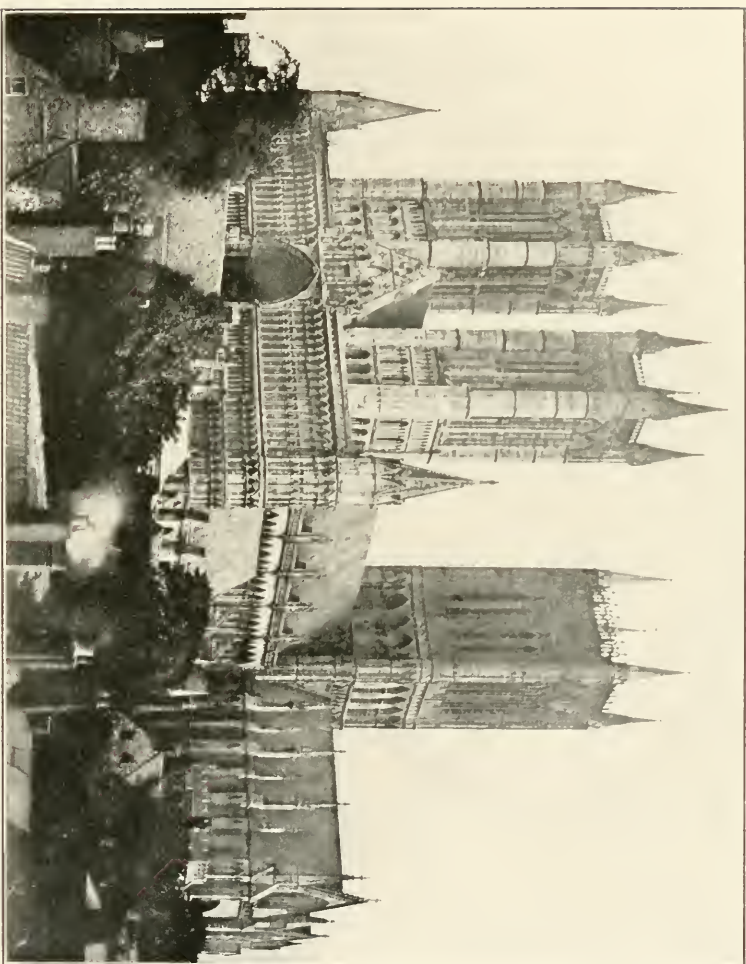
Braun. Carbon. Size 2, 3

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

Different view

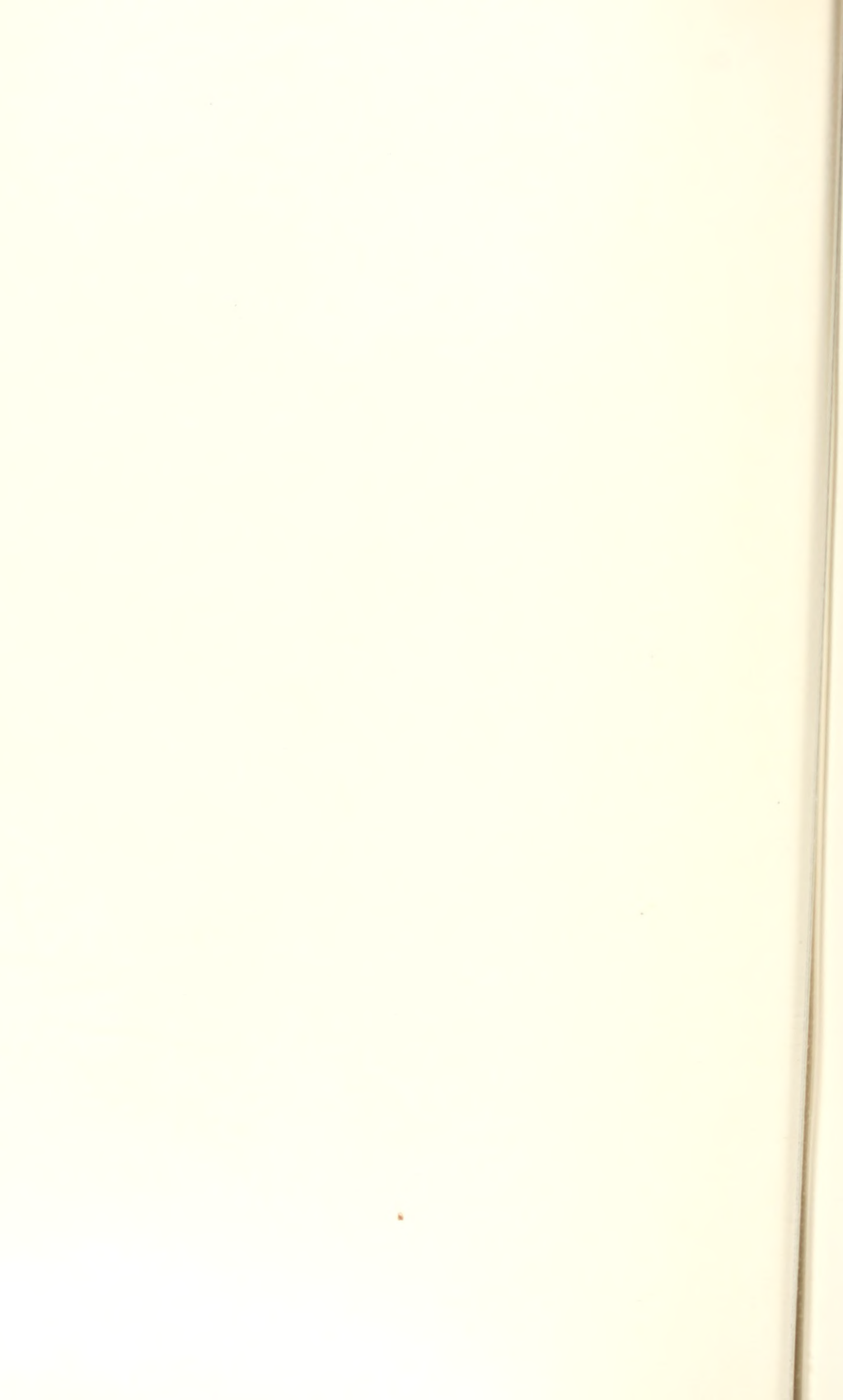
Braun. Carbon. Size 2, 3



Hager's Black and White Prints
The Helman-Taylor Art Co.

LINCOLN CATHEDRAL

Lincoln, England





WESTMINSTER ABBEY LONDON ENGLAND

WESTMINSTER ABBEY, LONDON

In the earliest Saxon period a band of Benedictine monks dwelt on this site with their monastic buildings and church. In the 11th century the abbey was rebuilt from the foundation by Edward the Confessor in fulfilment of a vow. The founder of the present abbey was Henry 3, who pulled down most of the work of Edward and from 1245 to 1272 devoted himself to rebuilding. The material used was first green sandstone and later Caen stone. Henry's work was continued by his son Edward 1 and later by different abbots. In 1502 Henry 7 pulled down the Lady chapel in the eastern end and built his richly decorated perpendicular chapel. The western towers of the abbey were completed in the early part of the 18th century according to plans of Sir Christopher Wren. Westminster abbey, with its royal burial-vaults and long series of monuments to celebrated men, is not unreasonably regarded by the English as their national Walhalla, or Temple of Fame; and interment within its walls is considered the last and greatest honor which the nation can bestow on the most deserving of her offspring. The abbey is usually entered by Solomon's porch in the north transept, near St Margaret's church, which is visible at the left of the picture.

The low line of gray walls at the right of the abbey shows the Jerusalem chamber. In front rises the Westminster column, a red granite monument 60 feet high designed by Sir Gilbert Scott and erected in 1854-59 to the memory of students of Westminster school who fell in the Crimean war and the Indian mutiny. At the base of the column are four lions. Above are statues of Edward the Confessor, Henry 3, Queen Elizabeth, founder of the school, and Queen Victoria. The column is surmounted by St George and the dragon, and stands on the site of Caxton's house.

Bädeker. London.

Besant, Walter. Westminster

Farrar, F. W. Cathedrals of England

Hare, A. J. C. Walks in London

Loftie, W. J. Westminster abbey

Size 42x54

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes

WESTMINSTER ABBEY. POETS CORNER

Clustered about the grave of Chaucer in the south transept of Westminster abbey are the last resting places of so many English poets that as early as the time of Goldsmith this transept was termed the Poets corner. The monuments and busts as seen in the picture beginning at the left are as follows:

Bust: Longfellow

Monument: Abraham Cowley

Robert Browning is buried directly in front of this (the slab is seen in the middle of the picture) and by his side is Tennyson.

Monument: Geoffrey Chaucer

This is an altar sarcophagus supposed to be from Grey Friars church. The stained glass window above presents scenes from Chaucer's poems and Chaucer's portrait.

Portrait in relief: John Phillips

Medallion: Barton Booth, the actor, ancestor of Edwin Booth

Bust: Michael Drayton

Medallion: Ben Jonson, poet laureate to James I

Bust: Samuel Butler

Directly below is Edmund Spenser's monument.

Bust: John Milton, buried in St Giles church

Medallion: Thomas Gray (directly below Milton's bust)

To the left and barely visible are a medallion of William Mason, monument of Matthew Prior and bust of Charles de St Denis.

Bädeker. London

Hare, A. J. C. Walks in London, v. 2.

Loftie, W. J. Westminster abbey

Size 30x39

Publishers

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes



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WESTMINSTER ABBEY, POETS' CORNER





Harper's Black and White Prints

MILAN CATHEDRAL, ITALY

MILAN CATHEDRAL

The cathedral of Milan, on the site of the early Christian basilica of Santa Maria Maggiore, was founded in 1386, and finished in 1805 by Napoleon, whose statue is among those on the roof. Next to St Peter's at Rome and the cathedral at Seville it is the largest church in Europe. The general style of the building is Gothic but it is remarkable for the profusion of its sculptured decoration and pinnacles, the beauty of its material and the flamboyant tracery of the windows of its apse. The western end is marked by five doorways with eight windows above, while the interstices are filled with brackets and niches which support and shelter figures of angels, saints and patriarchs. Along the outer wall and the roof joints are finials and pinnacles of white marble, and the high central spire is crowned by a statue of the Virgin standing on a crescent moon 355 feet above the city. There are 2000 statues on the exterior. The cathedral is cruciform in shape and the interior is impressive because of its vastness, height and grandeur. It is supported by 52 pillars each 12 feet in diameter forming five naves. In place of capitals, the pillars support niches with statues while above is a decorated clearstory also adorned with statues. The roof of the cathedral bears a wealth of ornamentation.

Bädeker. Northern Italy

Hare, A. J. C. Cities of northern Italy

Size 42x54

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes

MONT ST MICHEL. CLOISTERS

The abbey and fort of St Michel are situated on an isolated rock rising 160 feet above the bay of the same name. Round the foot of the rock run fortifications dating from the 15th century. The summit of the rock is occupied by the buildings of the ancient monastery and on the highest point of all is the church. The abbey was founded as a Benedictine house in 709 by St Aubert in obedience to the command of St Michael, appearing to him in a vision. The monks were protected by the Norman rulers, and in 1066 sent six ships to assist William in the conquest of England. In 1203 Philip Augustus burned the monastery, then an English possession, but afterward rebuilt it. Mont St Michel was the only Norman fortress that successfully defied Henry 5 of England. At the time of the French revolution the monastery was converted into a prison but in 1863 it was again devoted to religious uses. It now belongs to the state at whose expense it has been restored.

The cloisters, on the highest story of the largest of the abbey buildings, are a masterpiece of 13th century architecture. They contain 200 columns of polished granite, 100 engaged in the walls and the others ranged in double arcades with graceful vaults and embellished with exquisite carvings, a beautiful frieze and inscriptions.

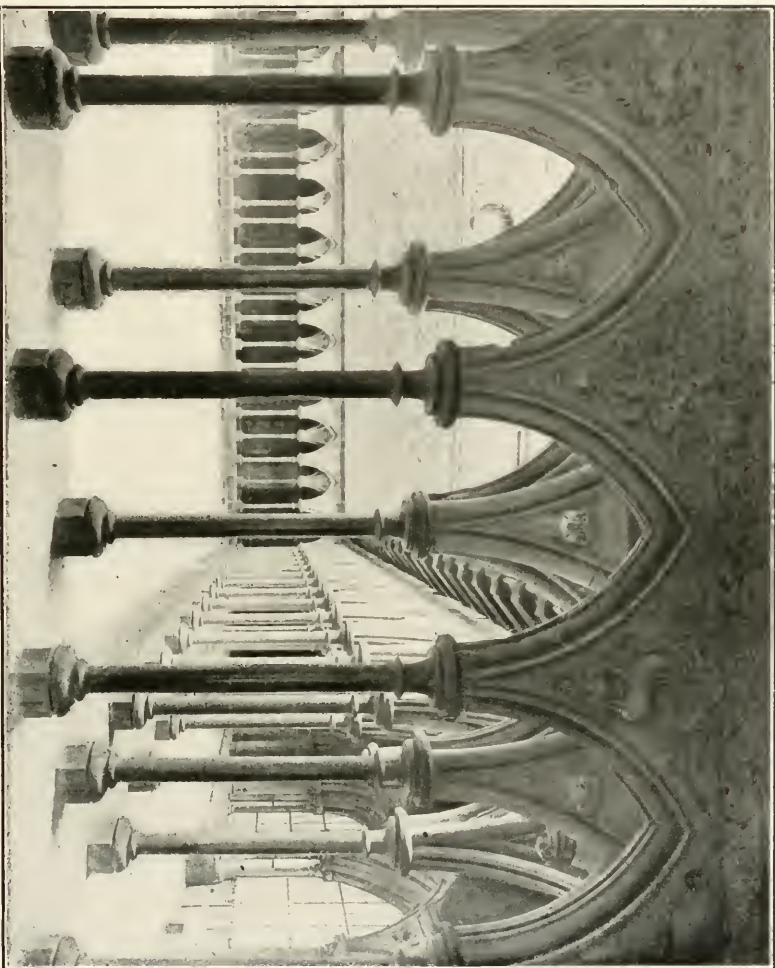
Bädeker. Northern France

Bouvet, Margarite. Sweet William (juvenile)

Size 28x38

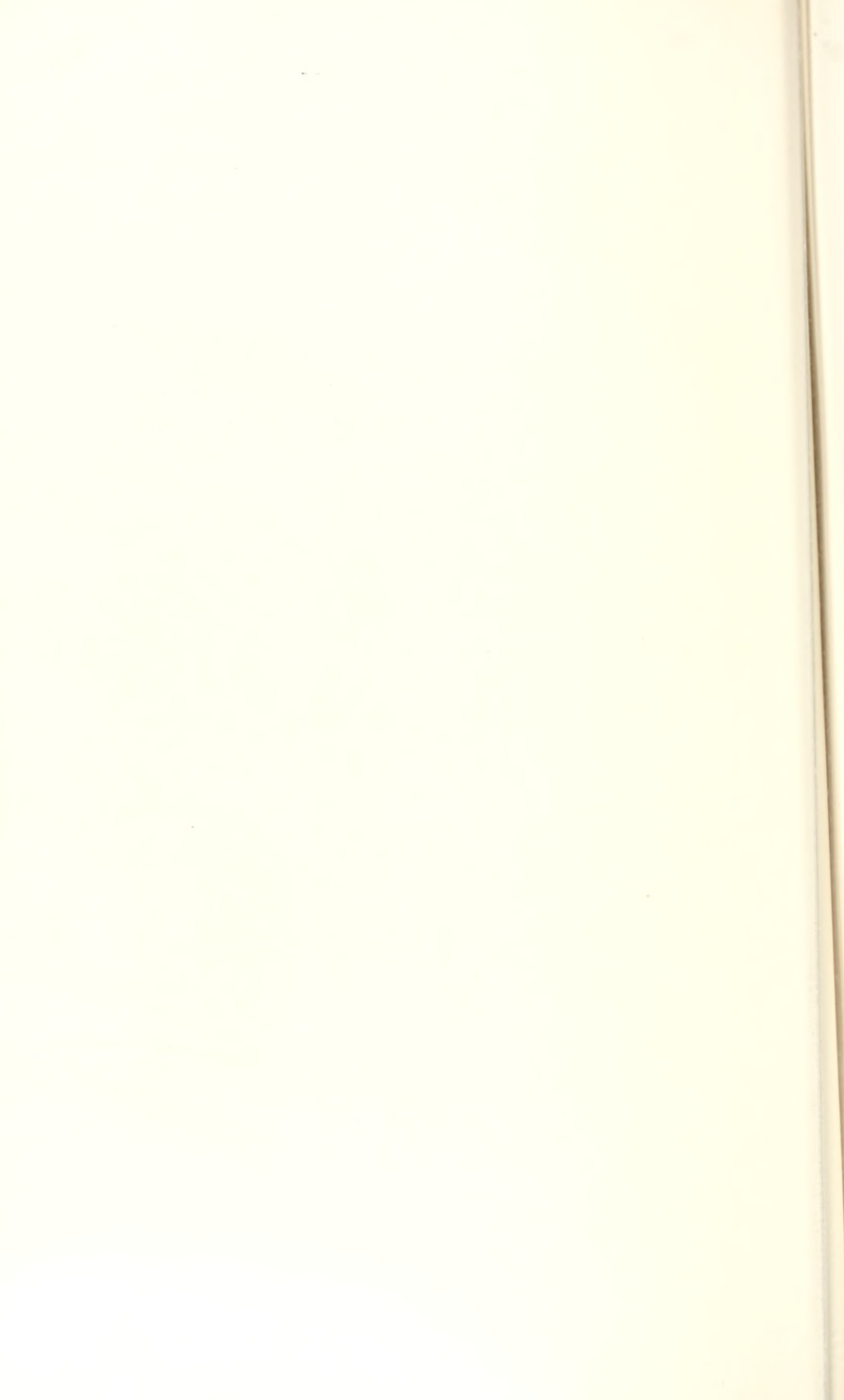
Publisher

Braun. Carbon. Size 2, 3



Harper's Black and White Prints
The Helman-Taylor Art Co.

ST. MICHAEL CLOISTERS, FRANCE





Harper's Black and White Prints
The Helman-Taylor Art Co.

NOTRE DAME CATHEDRAL

NOTRE DAME CATHEDRAL, PARIS

The cathedral of Notre Dame, begun in 1163 and completed in the next century, is situated in the most ancient part of Paris. In August 1793 a decree was passed devoting the venerable pile to destruction but this was afterward rescinded and only the sculptures were mutilated. On November 10 in the same year, the church was converted into a temple of reason and the statue of the Virgin replaced by one of Liberty, while the patriotic hymns of the national guard were heard instead of the usual sacred music. After May 12, 1794, the church was closed but in 1802 it was reopened by Napoleon as a place of worship. The façade, the finest part of the cathedral, dating from the 13th century, is divided into three vertical sections by plain buttresses, and consists of three stories, exclusive of the towers. The three large recessed portals are adorned with sculptures which so far as they have survived the ravages of the revolution are fine specimens of early Gothic workmanship. The portal on the right is dedicated to St Anne and that on the left to the Virgin. Above is the gallery of kings, a series of niches containing modern statues of 28 French kings replacing those destroyed during the revolution. Above the gallery, in the center, rises a statue of the Virgin with two angels bearing lights, to the right and left of which are figures of Adam and Eve.

The center of the second story is occupied by a rose window, 42 feet in diameter, with the simple tracery of the early Gothic style. Above the third story, a gallery composed of pointed arches in pairs, runs a balustrade surmounted with figures of monsters and animals. The façade terminates in two uncompleted square towers about 54 feet in height, in one of which hangs the great bell of Notre Dame, one of the largest in existence.—*Büdcker. Paris*

Hamerton, P. G. *Paris in old and present times*

Hunnewell, J. F. *Historical monuments of France*

Size 42x54

Publishers

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

Different views

Braun. Carbon. Size 2, 3. Four views

Elson. Carbon. Size A, B

PAVIA, CLOISTERS

The Carthusian monastery of which these cloisters are a part is situated about 5 miles north of Pavia and was founded in the latter part of the 15th century. The church, in the form of a Latin cross, has a marble façade more richly decorated than any in northern Italy. The monastery gate is also beautifully frescoed and the seven chapels are decorated with fine paintings. The cloisters have slender marble columns and are ornamented with terra cotta. Grouped about the cloisters are small houses which were once occupied by the monks of whom only a few remain, since the suppression of the monasteries, to care for the buildings and show them to visitors.

Badeker. Northern Italy

Hare, A. J. C. Cities of northern Italy

Size 41x54

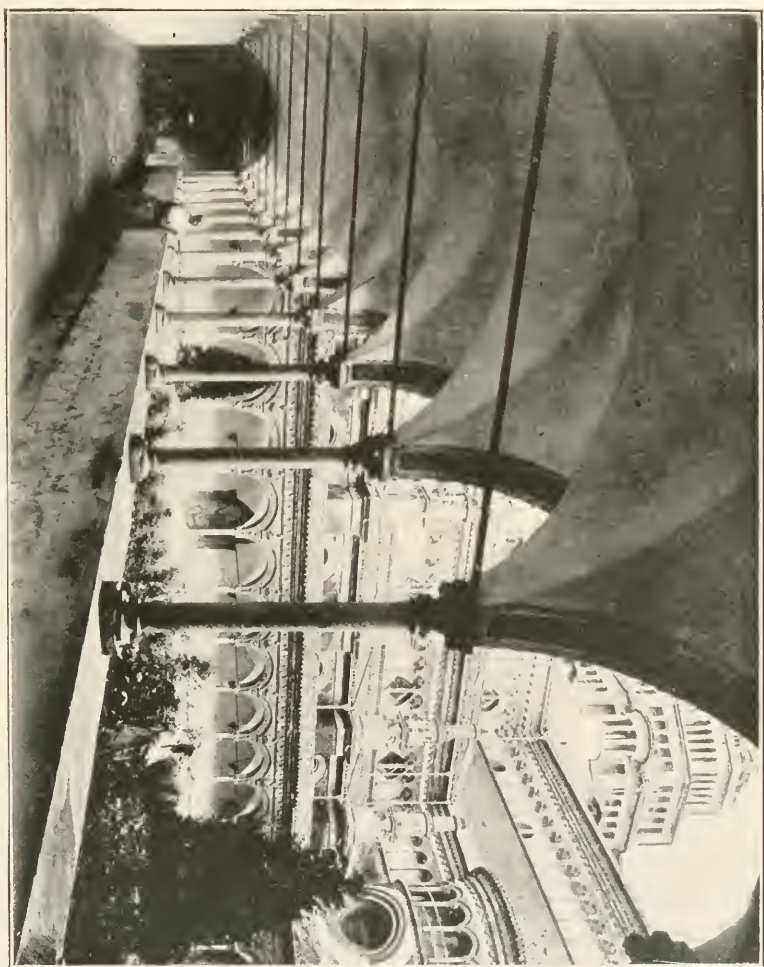
Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes

Different views

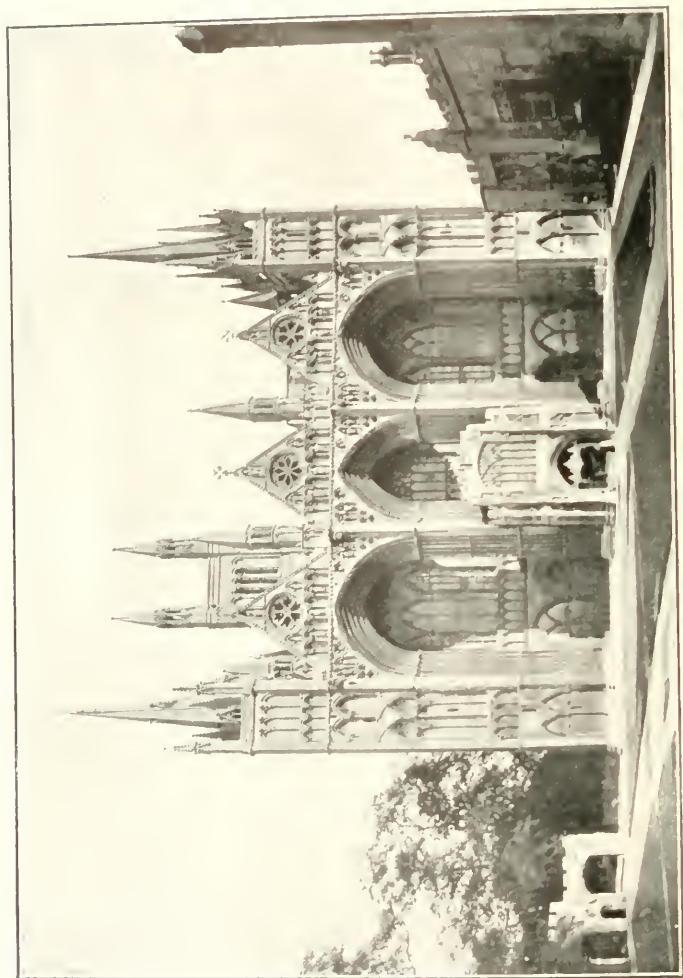
Braun. Carbon. Size 2, 3. Three views



PAVIA CLOISTERS, ITALY







PETERBOROUGH CATHEDRAL PETERBOROUGH ENGLAND

PETERBOROUGH CATHEDRAL

This cathedral, begun in 1117 on the site of the Benedictine monastery founded by the first Christian king of Mercia, is a fine example of Norman architecture. The great screen forming the west front is entirely detached and stands several feet in advance of the actual wall of the cathedral. Three lofty arches of equal height, the central one being narrower than the other two, are flanked by towers with pinnacles. Above these arches is a statue of St Peter holding a key in his left hand, and on either side are figures of St Paul and St Andrew, to whom the cathedral was dedicated by the bishops of Exeter and Lincoln in 1237. Beneath each statue is a circular window, on each side of which are small figures said to represent the six kings of England from the conquest. Directly below these windows are nine figures of apostles and saints and in the spandrels are other figures of saints and ecclesiastics. The porch reaching half-way up the middle arch is beautiful in itself but interferes with the symmetry of the front it serves to support. The bell tower rising from the western transept and seen above and beyond the north gable of the front is of later date than the front itself. At the right is the bishop's palace; the western gateway, dating from 1177, is at the left.

The interior is of Norman architecture, the painted ceiling of the nave dating from the 12th century, but during the civil war nearly all the ornamentation was destroyed. Queen Catherine of Aragon is buried in the north choir and in the south a plain black marble slab marks the original tomb of Mary queen of Scots, who was afterward buried in Westminster abbey.

Bädeker. Great Britain

King, R. J. Handbook of the cathedrals of England, eastern division

Sweeting, W. D. Cathedral church of Peterborough

Van Rensselaer, Mrs M. G. English cathedrals

Size 42x54

Publisher

Hegger. Carbon. Three sizes

PISA CATHEDRAL

The cathedral of Pisa was erected after the great naval victory of the Pisans over the Saracens and consecrated in 1118. It is of white marble, interlaid with black and colored bands. The magnificent façade is ornamented in its lower story with columns and arches and in the upper parts with four open galleries gradually diminishing in length. The original west doors of bronze were destroyed by fire in 1595 but replaced in 1602. The reliefs on the central door represent the history of the Virgin; those on the side doors the history of Christ. In the interior the roof is supported by 68 ancient Roman and Greek columns, taken by the Pisans in war, and throughout the church are fine mosaics, reliefs and sculptures. The famous bronze lamp, the vibrations of which suggested to Galileo the pendulum as a measure of time, hangs in the nave.

The baptistry with its four entrances is a beautiful circular structure of marble surrounded by half-columns below, and a gallery of smaller detached columns above crowned with a conical dome. The pulpit, erected in 1260 by Niccola Pisano, is important in the history of Gothic architecture as its three trefoil arches are the earliest of that order known. Seven pillars, three of which are carried on the backs of animals, support the pulpit. The carved panels above the arches present the history of Christ from the nativity.

The campanile, better known as the Leaning tower, rises 13 feet off the perpendicular in eight stories. Though there has been much discussion as to whether or not the inclination was intentional, it is now generally believed that in the course of building the south side sank, and the upper stories were added in a curved line, strengthened on the north side.

The Campo Santo, visible behind the baptistry at the left, is now the resting place of many of the bodies that once lay in the cathedral. It is surrounded by a cloister of solemn beauty and grace, covered with frescoes by painters of the Tuscan school of the 14th and 15th centuries.

Bädeker. Northern Italy

Hare, A. J. C. Cities of central Italy

Howells, W. D. Tuscan cities

Size 42x54

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes



BAPTISTRY AND LEANING TOWER: PISA, ITALY





RHEIMS CATHEDRAL, RHEIMS, FRANCE

REIMS CATHEDRAL

The cathedral of Reims, founded in 1212, rises in massive grandeur 267 feet and is one of the noblest examples of early Gothic style. The west façade, shown in the picture, is adorned with three recessed portals, around the bases of which and rising row on row in the curves of the arches are figures of saints and kings. In the spaces within the arches are groups: the coronation of the Virgin in the center, the crucifixion at the left, and the judgment at the right.

Over the central portal is the great rose window, 40 feet in diameter, with sculptured figures and lofty open arches on either side. Above these are gigantic figures, representing the early kings of France. The whole is surmounted by two massive towers which give an impression of steadfastness and strength. The cruciform interior with lofty sculptured arches and long vistas is imposing and magnificent in its grandeur.

To this cathedral since about 1173 have come the kings of France to be crowned by the archbishop of Reims. One of the chief treasures is a fragment of the sacred vessel used at the baptism of Clovis. There are also some fine tapestries and some valuable paintings by Titian and Tintoretto.

Hunnewell, J. F. Historic monuments of France

Size 42x54

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes

ST JOHN LATERAN, ROME, CLOISTERS

The church of St John Lateran, once called "Mother and head of all churches of the city and of the world" was the chief church in Rome in Constantine's time. It stands on the site of an ancient palace of the patrician family of the Laterani and though once overthrown by an earthquake and twice destroyed by fire, it has each time been immediately rebuilt.

The cloisters, dating from the 12th century, are surrounded by low arches supported by inlaid and twisted columns above which is a frieze of colored marbles.

Bädeker. Central Italy

Hare, A. J. C. Walks in Rome

Size 42x54

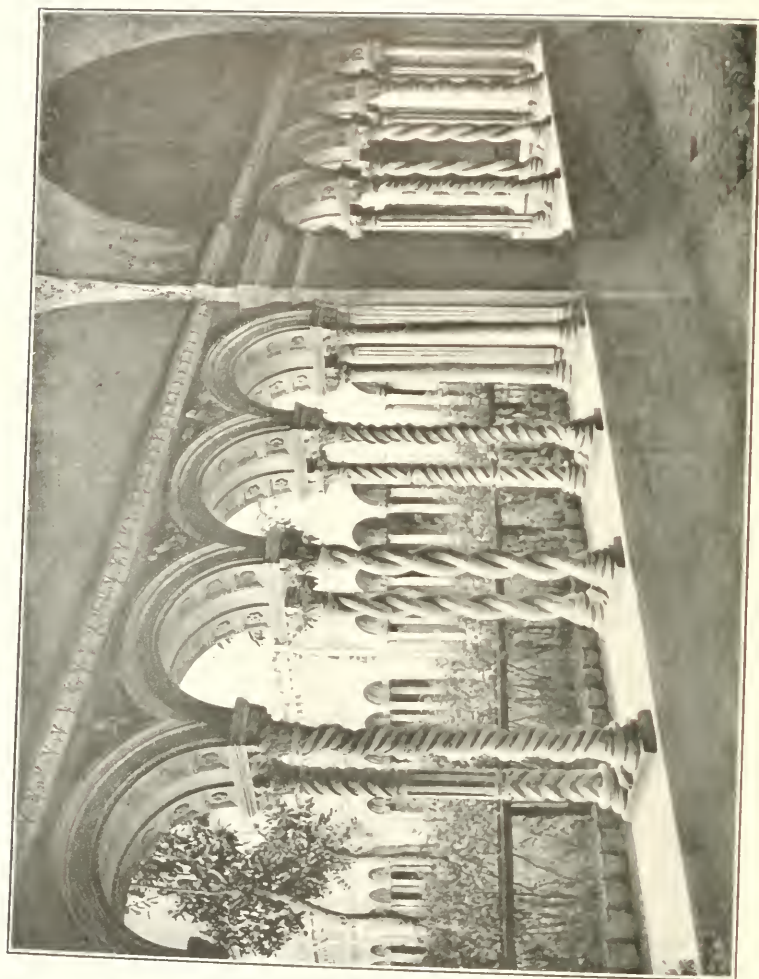
Publisher

Hegger. Carbon. Three sizes



CLOISTERS OF ST. JOHN LATERAN; ROME, ITALY





CLOISTERS OF ST. PAUL'S BEYOND THE WALLS ROME ITALY

ST PAUL'S BEYOND THE WALLS, ROME, CLOISTERS

Prior to the great fire of 1823, which destroyed almost the entire building, this church founded in 388 by Valentine 2, was one of the most interesting in Rome. It was adorned with ancient busts, mosaics and paintings and in the *confessio* was the sarcophagus of St Paul who according to tradition was there interred by a pious woman named Lucina on her own property. Immediately after the fire Leo 12 began the work of restoration and in 1854 it was opened in its present form by Pius 9. In 1891 through the explosion of a powder magazine the church was again considerably injured. The chief façade is toward the Tiber.

The Benedictine monastery attached to the church since 1442 has now been secularized and thrown open to visitors. According to the mosaic inscription on the wall, the cloisters were commenced in 1193 by Peter de Capua and completed by his successor. The walls bear inscriptions from the catacombs and a few fragments of ancient and medieval sculpture remain; among them a sarcophagus with reliefs illustrating the history of Apollo and Marsyas, and a mutilated statue of Boniface 9.

Bädeker. Central Italy

Hare, A. J. C. Walks in Rome

Size 42x53

Publisher

Hegger. Carbon. Three sizes

ST PAUL'S BEYOND THE WALLS, ROME. INTERIOR

The imposing effect of the interior is best seen at the point from which the picture is taken. The ceiling richly coffered is supported by 80 granite columns above which is a long series of portrait medallions of all the popes in mosaic, each 5 feet in diameter. Between the windows in the upper part of the nave are representations from the life of St Paul. On the sides of the approach to the transepts are colossal statues of St Peter and St Paul. The chancel arch, which separates the transept from the nave, is a relic of the old basilica and is adorned with restored mosaics of the fifth century depicting Christ adored by the 24 elders and the four beasts of the *Revelation*. Beneath the arch is the high altar supported by four columns of oriental alabaster given by Mehemet Ali, pasha of Egypt. The mosaics in the tribune represent Christ with St Peter and St Andrew on the right and St Paul and St Luke on the left; beneath these are the 12 apostles and two angels. In front of the high altar is the *confessio* or shrine richly decorated with red and green marble from Peloponnesian quarries.

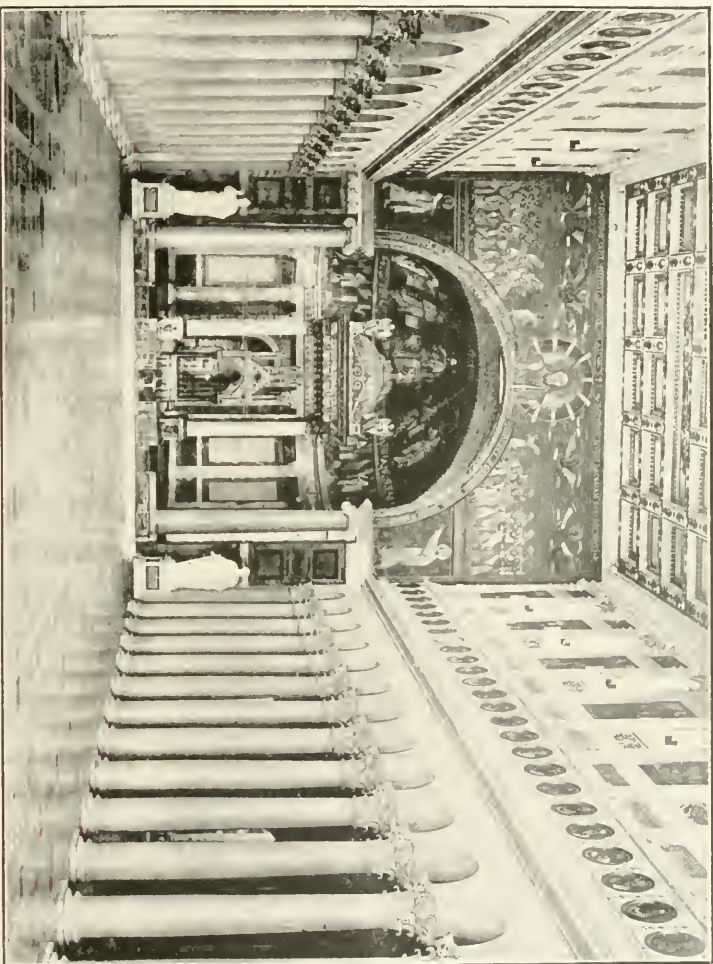
Bädeker. Central Italy

Hare, A. J. C. Walks in Rome

Size 42x52

Publisher

Hegger. Carbon. Three sizes



INTERIOR OF ST. PAUL'S BEYOND THE WALLS; ROME, ITALY





Harper's Black and White Prints

ST. PETER'S, ROME

ST PETER'S, ROME

The church of St Peter is said to have been founded by the Emperor Constantine at the request of Pope Sylvester. It was built in the form of a basilica on the site of the circus of Nero, supposed to have been the scene of St Peter's martyrdom. This edifice, containing the brazen sarcophagus of its patron saint, was used till the time of Nicholas 5 who determined on its reconstruction. After numerous changes, during which Bramante, Raphael and Michelangelo directed the work, the building was completed in 1629. As a result of changes in the plan of construction various inconsistencies appear and the effect of the dome as contemplated by Bramante and Michelangelo is lost except from a distance, but St Peter's is the largest and most imposing if not the most beautiful church in the world. The façade with columns and pilasters of the Corinthian order is surmounted by a balustrade with statues of Christ and the apostles. The great dome rises 308 feet above the roof and is 630 feet in circumference.

The open space in front of the cathedral, called the Piazza of St Peter, is in the form of an ellipse inclosed by huge colonnades surmounted by statues of saints. The great obelisk in the center of the piazza was brought from Heliopolis to Rome by Caligula. On the pavement around the obelisk is an indicator of the points of the compass and at either side of the obelisk is a fountain. The opening at the end of the colonnades on the right is the Portone di bronzo, the entrance to the Vatican, giving access to the Sistine chapel.

Bädeker. Central Italy

Crawford, F. M. Ave Roma immortalis.

Hare A. J. C. Walks in Rome

Size 40x51

Publishers

Braun. Carbon. Size 2, 3

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

ST PETER'S, ROME. INTERIOR

This view of the nave is taken from directly behind the brazen doors of the façade, the light in the central part of the picture coming from the dome above. On each side leading from the dome are four Corinthian pillars, with connecting arches decorated by a rich entablature. In the niches of the pillars are statues of the founders of different orders. The pavement and the walls are of colored marble richly inlaid. Near the fourth pillar is a bronze statue of St Peter, seated on a throne of white marble. Beneath the dome rises an imposing bronze canopy, borne by four gilded spiral columns, made of metal taken from the Pantheon. Under the canopy and exactly over the tomb of St Peter is the high altar, where the pope alone reads mass on high festivals. Beyond the dome the nave continues, ending in a tribune containing a bronze throne and inclosing the ancient wooden chair of St Peter.

Bädeker. Central Italy

Crawford, F. W. Ave Roma immortalis

Hare, A. J. C. Walks in Rome

Size 42x54

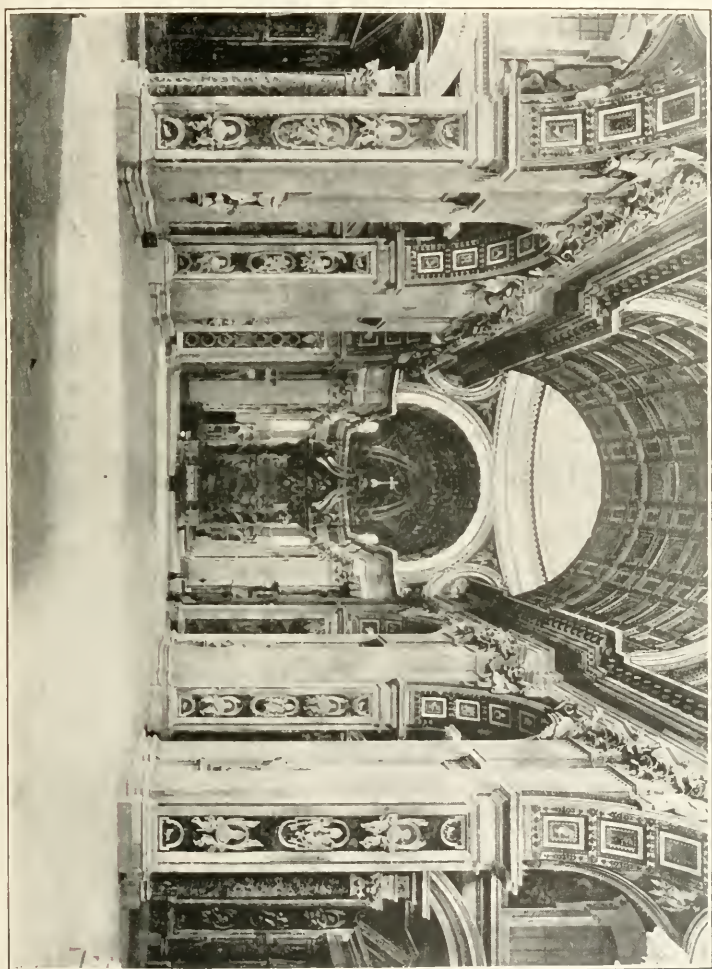
Publishers

Elson. Carbon. Size A, B

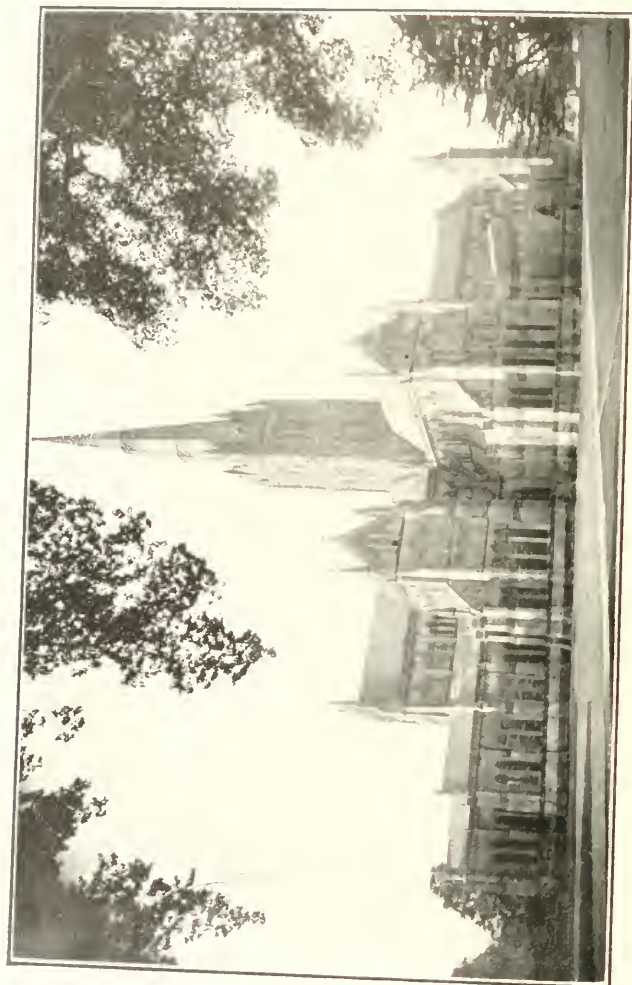
Hegger. Carbon. Three sizes

Different views

Braun. Carbon. Size 2, 3. Three views



INTERIOR OF ST. PETERS; ROME, ITALY



SALISBURY CATHEDRAL, SALISBURY, ENGLAND

SALISBURY CATHEDRAL

The transference of the episcopal see of Old Sarum to Salisbury in 1220 led to the building of Salisbury cathedral, begun in the same year and finished in 1260. It is a fine example of early English, or pointed, style of architecture and is remarkable for its harmony, uniformity and perspicuity in construction. The central and dominating feature is its slender and richly adorned spire, the loftiest in England. The beautiful close about the cathedral consists of a large expanse of velvety sward shaded by lofty trees and affording an unimpeded view of the most graceful and symmetric of English cathedrals.

Bädeker. Great Britain

Bond, Francis. English cathedrals

King, R. J. Handbook to the cathedrals of England, southern division

Van Rensselaer, *Mrs* M. G. English cathedrals

White, Gleason. Cathedral church of Salisbury

Size 42x52

Publishers

Braun. Carbon. Size 3

Hegger. Carbon. Three sizes

Different view

Braun. Carbon. Size 3

ST MARK'S CATHEDRAL, VENICE

The cathedral of St Mark was begun about 830 when the body of St Mark was brought from Alexandria. Like all ancient basilicas it had a roof of wood, and in 976 the church was burned. Two years later it was rebuilt without enlargement or alteration but in the 11th century, when Venice was a powerful and prosperous state, the edifice was reconstructed and the basilica form changed to that of a Greek cross. The church built in the 11th century now forms the nave of the present edifice, which since 1807 has been the cathedral of Venice.

The façade of St Mark's is Byzantine in character, the severity of which is broken by rich Gothic decorations. It consists of two tiers of arches grouped and harmonized. The lower tier has seven spans, the mystic number usually employed by Byzantine builders; the upper tier has five spans, the central arch in each tier being superior to the others in height and width of decoration. In the lower tier the outermost arches are open porticos and the inner five are built out to form deep vaults or porches, the beveled sides of which are lined with verd-antique and decorated with double rows of shafts of porphyry and precious marbles. Through these porches by one great central and four small lateral gates the church is entered.

The five arches of the upper tier are decorated with Gothic canopies and figures, the central large one serving as a great window and the others having smaller lights cut in them. Between the tiers, along the top of the projecting porches, runs a gallery on which stand, above the principal door and in front of the great window, the four famous horses of beaten copper overlaid with gold. Above, against a blue star-spangled background, is the gilded figure of the lion, since earliest Christian times the symbol of St Mark. The whole façade is covered with sculptures and mosaics, figures and inscriptions.

The keynote of the cathedral is the Bible and the three main structural parts, façade, atrium and interior, represent its titlepage, the Old and the New testament. In the façade, Christ is the key-stone of the arches of the doors and the subject of the bas reliefs above the mosaics of the upper tier. The two archivolts over the central door illustrate the trades of Venice and the months of the year.

Bädeker. Northern Italy

Robertson, Alexander. Bible of St Mark

Ruskin, John. Stones of Venice

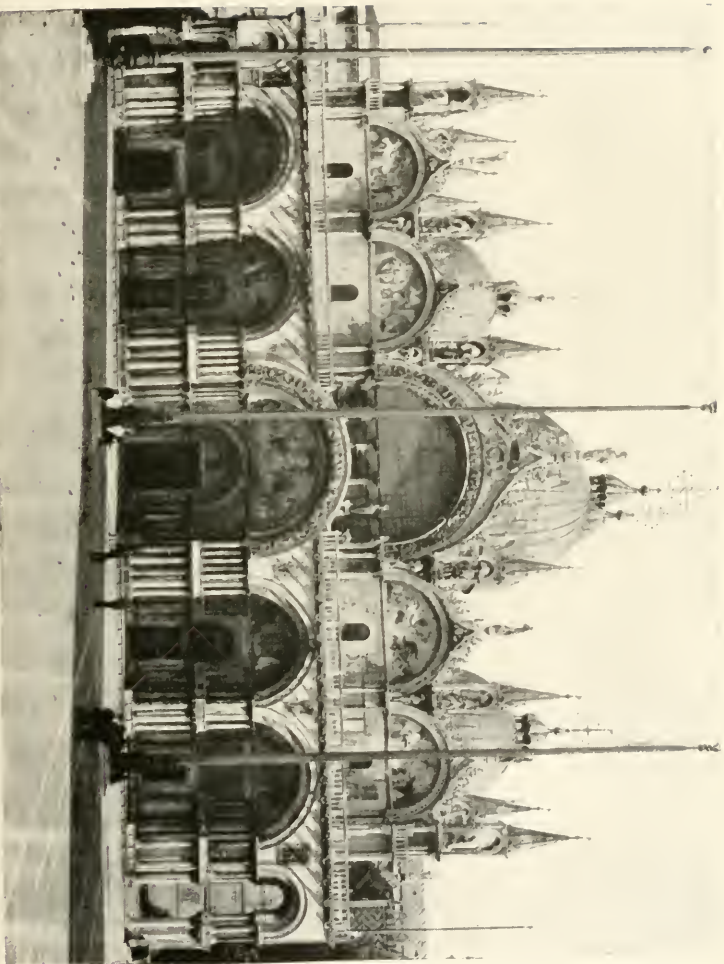
Taine, H. A. Florence and Venice

Size 42x54

Publishers

Braun. Carbon. Size 2. 3

Hegger. Carbon. Three sizes



Harper's Black and White Prints
The Helman-Taylor Art Co.

CHURCH OF ST. MARK; VENICE, ITALY



YORK MINSTER YORK ENGLAND

YORK MINSTER

This cathedral of Norman foundation though entirely rebuilt in subsequent medieval periods is wider than any other Gothic church in England and second only to Westminster in height. The great western front is almost filled by a high window surmounted by a gable. Two towers 201 feet in height crowned by battlements and pinnacles flank the porch and frame the great window and gable. Niches and panels profusely ornamented with a delicate tracery of flowers and foliage and fantastic gargoyle projections decorate the whole façade, while the main divisions and the intercorners of the towers are marked by buttresses. The central tower designedly without pinnacles adds to the effect of dignity and gigantic bulk.

The chief glory of the minster is in its ancient stained glass of different periods and infinite variety of color. The great west window is of ruddy and purple hues vividly contrasting with the luminous beauty of the grayish green lancet window called the Five sisters. The richly decorated chapter house is octagonal and lighted by six stained glass windows.

Bädeker. Great Britain

Bond, Francis. English cathedrals

Brock, A. C. Cathedral church of York

King, R. J. Handbook to the cathedrals of England, northern division

Van Rensselaer, Mrs M. G. English cathedrals

Size 42x54

Publishers

Braun. Carbon. Size 2, 3

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

Different views

Braun. Carbon. Size 2, 3. Two views

TAJ MAHAL

This beautiful mausoleum about three miles from Agra, India, stands on the banks of the sacred river Jumna. It was built at a cost of \$60,000,000, by the Mogul emperor, Shah Jehan in memory of his favorite wife and is said to have taken the labor of 20,000 men for 22 years.

The approach to the mausoleum is made beautiful by towering cypresses, fountains and gardens of tropical plants. At the end of this long avenue is a broad terrace of white and yellow marble 30 feet high with a minaret at each corner indicating that it is a place of prayer. From the terrace rises the mausoleum of white marble richly inlaid with intricate mosaic of precious stones, which relieves the extreme whiteness. The height of the building from the terrace to the golden crescent is 275 feet, 30 of which is in the spire.

In the octagon room under the mighty dome is the tomb of the empress and beside it is that of her royal husband. The two tombs are protected by a grille of delicately carved marble on which is inscribed in Arabic: "This world is only a bridge, therefore cross over it but build not upon it. The future is veiled in darkness and one short hour alone is given thee. Turn every moment into a prayer, if thou wouldst attain unto heaven."

The tomb is now under the protection of the British government.
Singleton, Esther. Turrets, towers and temples

Size 42x54

Publisher

Hegger. Carbon. Three sizes

Different views

Elson. Carbon. Size A, B



TAJ MAHAL: AGRA, INDIA



Harper's Black and White Print
The Helman-Taylor Art Co.

Vatican - Rome, Italy

CÆSAR AUGUSTUS

AUGUSTUS FROM PRIMA PORTA

About 15 B. C.

Rome, Vatican. Marble. Found in 1863 at Prima Porta, 9 miles to the north of Rome, on the site of a villa of Livia. Restorations: right ear, thumb, first, second and fourth fingers of right hand, first finger of left hand, scepter.

This unusually well-preserved statue represents the Emperor Augustus in the act of delivering an address to his troops. Over his tunic he wears a cuirass, to be understood as of metal, and his mantle (pallium) is loosely wound about him. The exquisitely wrought reliefs on the cuirass refer to conditions and events of Augustus's reign. The attitude of the figure is at once easy and dignified, and the head is a noble specimen of portraiture. The dolphin and Cupid by the right leg are attributes of Venus, and are introduced because Venus was the mythic ancestress of the Julian gens, to which Augustus by adoption belonged.—*A. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 37x46

Publishers

Braun. Carbon. Size 3

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

VERROCHIO. COLLEONI

This colossal bronze statue represents the Venetian general Colleoni, who died in 1476 leaving his fortune to the republic of Venice on condition that a monument be erected to his memory. Clad in armor, the rider embodies the idea of an Italian condottiere, as he stands in his stirrups, his horse with arched neck pacing slowly forward. The deep set eyes intensify the sternness of his countenance and reveal an iron will, and the severity of his appearance is set off by the rich detail lavished on the saddle, breast-plate, crupper and knotted mane of his steed. There is no ideal glorification; it is a truthful portrait. To Verrochio must be assigned the general conception of the statue, but the breath of life that animates both horse and rider, the richness of detail that enhances the massive grandeur of the group and the fiery spirit of its style of execution were due to the Venetian genius of Leopardi who completed the work. This joint creation of Florentine science and Venetian fervor is one of the most precious monuments of the renaissance.

Stearns, F. P. *Midsummer of Italian art*

Symonds, J. A. *Renaissance in Italy; the fine arts*

Size 41x52

Publisher

Hegger. Carbon. Three sizes



COLLEONI STATUE: VENICE, ITALY

Vetrochio, 1435-1488



KING ARTHUR; INNSBRUCK, TYROL AUSTRIA

Peter Vischer

VISCHER. KING ARTHUR

Arthur, chief of the Cymry, celebrated in Welsh, Briton and old French legends, lived among the hills west of the Exe, where were the chief occupants of the five southwestern countries in King Alfred's time. This statue, 7 feet high and cast in 1513, is one of 28 bronze figures of heroes and members of the Austrian imperial house which surround the marble sarcophagus of Maximilian I in the Franciscan church at Innsbruck.

Baxter, *Mrs* L. E. B. Sculpture, renaissance and modern

Size 42x54

Publisher

Hegger. Carbon. Three sizes

MICHELANGELO. MOSES

The Moses of Michelangelo, representing the great Hebrew leader at the zenith of his career, forms part of the decorations of the unfinished tomb of Pope Julius 2, who like Moses was at once lawgiver, priest and warrior. The long curling beard gives the aspect of a poet, the horns on his head symbolize his inspiration as a prophet and the tables of stone show him as the lawgiver. But of all his qualities the most conspicuous are those of leadership: the keen glance, the commanding air, the alert attitude and the look of determination.

Perkins, C. C. Historical handbook of Italian sculpture
Stearns, F. P. Midsummer of Italian art

Size 28x40

Publishers

Braun. Carbon. Size 2, 3
Elson. Carbon. Size A, B



Harper's Black and White Prints

MOSES

Michelangelo Buonarroti, 1475-1564

Florentine School





ZEUS ORTRICOLI

Louvre, Paris
Copyright, 1901, by A. W. Elson & Co.,
Boston, Mass.

OTRICOLI ZEUS

FOURTH CENTURY B. C. OR LATER

Rome, Vatican. Carrara marble. Found in the latter part of the 18th century at Otricoli, a village some 35 miles to the north of Rome. The antique part was a mere mask; i. e. it consisted of the face, and the immediately adjacent hair. Restorations: tip of nose, a piece of left side of face with hair, and some bits of beard. The back of the head and the bust are also modern.

The material of this colossal mask, Carrara marble, shows that it was not executed before the time of Augustus. But in all probability it was copied from a Greek original, although no simple proof can be offered for this belief. The supposed original is assigned by some authorities to the middle of the fourth century, by others to the Hellenistic period.

The sculptor has sought to express the intellectual strength, the benevolence, the power of will, and the dignity of the supreme god of the Greek religion, and he has achieved his purpose with a success not rivaled by any other extant treatment of the same subject. The deep setting of the eyes, the more than human prominence and loftiness of the forehead, the more than human abundance of the mane-like hair, are means to his end. The Zeus of Phidias, of which this mask was once fancied to be a copy, is now known to have produced its overwhelming effect of majesty by simpler means, with greater artistic self-restraint.—*A. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 29x42

Publishers

Braun. Carbon. Size 3

Elson. Carbon. Size A, B

TWO SLABS OF THE NORTH FRIEZE OF THE PARTHENON

About 440 B. C

London, British museum. Pentelic marble. Taken, by the agents of Lord Elgin, from the Parthenon in 1801-12. Bought by the British government, with the other Elgin marbles, in 1816. No restorations.

This part of the procession consists of young Athenians, riding bareback on stallions of a small and mettlesome breed. Holes for the attachment of the bronze bridles and reins may be seen in several places. The costumes of the young men, instead of exhibiting the uniformity which would prevail in an actual procession, are artistically varied. One figure, the only one in the entire frieze who shows his back to the spectator, has only the small chlamys loosely wrapped about his loins, and is bareheaded and barefooted; the next wears a leather cap, a chlamys, and high leather boots; the next a crested metal helmet, a cuirass with chlamys thrown over it, and boots; the next two have chiton, and chlamys, and sandals (the straps of the last presumably indicated by color). The attitudes also of horses and riders are constantly varied. The whole impression produced is one of chastened and graceful impetuosity.—*A. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 19x39

Publishers

Braun. Carbon. Size 3

Elson. Carbon. Size A, B



Copyright, 1885, by A. W. Elson & Co., Boston, Mass.

NORTH FRIEZE OF THE PARTHENON

Athena, Greece





Harper's Black and White Prints
The Helman Taylor Art Co.

Windsor Gallery

ST. GEORGE

Donato lo, 1386-1456

Italian School

DONATELLO. ST GEORGE

This figure expresses the Christian conception of heroism, fearless in danger and sustained by faith, and typifies the eternal struggle of the soul with evil. The statue, made for a niche on the outer wall of the church of Or San Michele, Florence, was removed to the National museum in that city in 1892. A cast of the original is now in the niche.

Symonds, J. A. Renaissance in Italy; the fine arts

Size 26x38

Publisher

Braun. Carbon. Size 2, 3

SAINT GAUDENS. SHAW MEMORIAL

The bronze tablet, which this picture represents was erected in Boston, in commemoration of Robert Gould Shaw, who was killed at Fort Wagner in the civil war, while leading his negro regiment in the assault. Shaw, seated on his horse, is with his regiment, the multitude of soldiers being marvelously well suggested in the bronze. Above his head is a flying figure, which leads the brave commander at once to death and glory. Underneath the bronze are inscribed in the stone the following lines from James Russell Lowell:

"*Memoriæ positum*, dedicated to Colonel Shaw at the time of his death:

Right in the van on the red rampart's slippery swell,
With heart that beats a charge, he fell forward, as fits a man;
But the high soul burns on to light men's feet
Where death for noble ends makes dying sweet."

On the reverse side of the monument is the following inscription, written by Pres. Eliot, of Harvard university, in memory of the black rank and file and their commander:

"To the memory of those who, taking life and honor in their hands, cast in their lot with men of a despised race. Unproved in war, and risked death as inciters of servile insurrection if taken prisoners. Beside encountering all the common perils of camp, march and battle.

The black rank and file volunteered when disaster clouded the Union cause. Served without pay for 18 months, till given that of white troops. Faced threatened enslavement if captured. Were brave in action. Patient under heavy and dangerous labor, and cheerful amid hardships and privations.

Together they gave to the nation and the world undying proof that Americans of African descent possess the pride, courage, and the devotion of the patriot soldier. 180,000 such Americans enlisted under the Union flag in 1863-65."

The memorial was unveiled in Boston on Memorial day, 1897.—*Curtis & Cameron. Catalogue of Copley prints*

Size 22x26

Publishers

Curtis & Cameron. Copley print. 16½ x 20
Bromid enlargement. 30 x 40



THE SHAW MEMORIAL

Boston Common
Copyright, 1897, by Augustus Saint-Gaudens
Copyright, 1897, by Curtis & Cameron





Harper's Black and White Prints

Louvre, Paris

VICTORY OF SAMOTHRACE

VICTORY OF SAMOTHRACE

About 300 B. C.

Paris, Louvre. Parian marble. The statue was found by M. Champoiseau in 1863, on the island of Samothrace, in upward of a hundred fragments. These fragments were conveyed to France and pieced together in the Louvre. The pedestal was not removed from Samothrace till 1879. Restorations (in plaster): left half of chest, right wing, small pieces of left wing.

From certain coins of Demetrius Poliorcetes, on which a figure closely similar to this appears, it can safely be inferred that this statue was set up by Demetrius soon after 306 B. C., in commemoration of a naval victory won by him in that year over Ptolemy I, the ruler of Egypt. The coin type gives also the restoration of the statue. The goddess of victory has alighted on the prow of a galley. With her right hand she held a trumpet to her lips, as if blowing a blast of triumph; in her left hand was an object in the form of a cross, commonly interpreted as a trophy frame. She wears a thin chiton or shift, folded over from the top and girded under the breasts; also a mantle or oblong shawl of thicker stuff, a corner of which hangs loosely over the left shoulder, while the rest passes across the back and around the right leg to the front. The vessel is conceived as under way, and the draperies are blown backward in tumultuous folds, so as to reveal the superb figure.—*A. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 30x42

Publishers

Braun. Carbon. Size 2, 3

Different views

Braun. Carbon. Size 2, 3

Elson. Carbon (plain back ground). Size A, B

ABBEX. QUEST OF THE HOLY GRAIL

In his presentation of the medieval legends of the grail, Abbey has arranged his own pictorial sequence. The five panels now in position present: 1) The vision. The infant Galahad, reared in a convent, is held up by a kneeling nun, to behold the vision of an angel announcing the grail; 2) Oath of knighthood. Galahad is seen kneeling before an altar accompanied by Sir Bors and Sir Launcelot. Behind him is a group of nuns. He has watched all night and is now about to take the solemn oath; 3) Round table of King Arthur. Sir Galahad led by Joseph of Arimathea, enters the crowded and splendid banqueting hall of King Arthur and takes his seat in the Siege perilous. Around the hall is a great ring of angels clad in white; 4) The departure. Galahad kneels amid a company of knights to receive the blessing of the archbishop, preparatory to starting on the quest. King Arthur is praying on the steps of the altar for the safety of his knights; 5) Castle of the grail. Galahad has entered the castle of the grail, peopled by sleeping courtiers and ruled by a sleeping king. The grail is borne before him, but for a moment he presumes to put faith not in God but in himself and the vision disappears. At present this panel ends the series.—*Boston, Public library. Handbook*

Size 15x118

Publisher

Curtis & Cameron. Copley print. 10 x 110



QUEST OF THE HOLY GRAIL

Edwin A. Abbey, 1852

Boston Public Library
 Copyright, 1865, by E. A. Abbey
 From a Copy of Publ. copyright, 1866, by Curtis and Cameron





Harper's Black and White Print

A READING FROM HOMER
Lawrence Alma-Tadema, 1836
British-Dutch School

ALMA-TADEMA. READING FROM HOMER

The scene is an interior or courtyard, and shows Alma-Tadema's imitative skill in representing light-reflecting surfaces and textures. The brilliancy of color in the original picture, the minute draftsmanship of architectural detail and the charm which it owes to archeologic research are qualities common to all his pictures.

Chesneau, Ernest. School of English painting
 Monkhouse, Cosmo. British contemporary artists
 Muther, Richard. History of modern painting
 Rooses, Max. Dutch painters of the 19th century

Size 24x40

Publisher

Berlin. Photogravure, plain and colored. 16 x 33

BASTIEN-LEPAGE. JOAN OF ARC LISTENING TO THE VOICES

This picture presents the Maid of Orleans in peasant dress standing under the trees of Domrémy forest. Behind her are spectral figures symbolizing different phases of her career. Peasant life in Lorraine is the theme of much of the work of Bastien-Lepage.

Muther, Richard. History of modern painting

Stranahan, *Mrs* C. C. H. History of French painting

Van Dyke, J. C. Modern French masters

Size 32x34

Publisher

Braun. Carbon. Size 2, 3



Harper's Black and White Prints

Metropolitan Museum of Art, New York



—

PLUGHING

Rosa Bonheur 1822-1899

BONHEUR. PLOUGHING IN THE NIVERNAIS

It is a pleasure to look at her fresh and sunny picture *Ploughing in the Nivernais* with its yoke of six oxen, its rich, red-brown soil turned up into furrows and its wide, bright, simple and laughing landscape beneath the clear, blue sky. She has all the qualities which may be appreciated without one's being an epicure of art—great anatomical knowledge, dexterous technic, charming and seductive coloring.—*Muther, Richard. History of modern painting*

Peyrol, René. Rosa Bonheur

Size 22x38

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. 24 x 36, 18 x 24

COROT. LANDSCAPE

Atmosphere is the essential factor in his (Corot's) composition. It serves to mold, illumine, modify all the features of the scene. He surpasses all others in the ability to indicate the presence of water without making it seen. For this he makes use of its effects upon the air, the uprising, delicate mist. Throughout, subtleties of tone rather than realities of form and color, characterize his works.—

Stranahan, Mrs C. C. H. History of French painting

Mollett, J. W. Painters of Barbizon: Corot

Muther, Richard. History of modern painting

Thomson, D. C. Corot

Van Dyke, J. C. Modern French masters

Size 32x37

Publishers

Braun. Carbon. Size 2, 3

— Photogravure. Size 2

Hegger. Carbon. 24 x 36, 18 x 24

Harper's Black and White Prints



LANDSCAPE

Jean Baptiste Camille Corot, 1796-1875

Louvre, Paris



CHARLES I, KING OF ENGLAND

Anton Van Dyck, 1599-1641

Flemish School

VAN DYCK. CHARLES I, KING OF ENGLAND

This portrait of Charles I, painted when the ill-fated monarch's troubles had already begun, is one of the best of Van Dyck's many likenesses of his royal patron. It has all the refinement and delicacy, as well as the peculiar mannerisms, which characterized the great Flemish master's work and dates from the best period of his career. In this portrait, Charles still a young man, wears the picturesque costume he himself introduced. At his side hangs a Spanish rapier and in the white tapering fingers of one hand he holds the little cane without which no cavalier of the time considered his toilet complete. The peaked beard, the small moustache turned up at the corners and the long hair, were equally characteristic of the period immediately preceding that of the close shaven roundheads.

The king has dismounted and while his horse is held by the Marquis of Hamilton, one of his suite, he turns to look out of the picture with an expression of combined dignity and self-satisfaction. There is no trace of anxiety in his handsome and aristocratic features though he had, when this portrait was painted, already dismissed three parliaments and was now reigning without one, confident in his own power of insuring to his distracted realm, peace, order and prosperity.—Bell, Mrs N. R. E. M. *Masterpieces of great artists*

Head, P. R. Van Dyck

Size 31x38

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. 24 x 36, 18 x 24

VAN DYCK. THREE CHILDREN OF CHARLES I

This is one of several similar pictures painted during Van Dyck's residence in England as court painter, and represents three future sovereigns Charles 2, aged 10, James 2, aged 7 and their sister Mary, afterward wife of William of Orange, aged 9. Two dogs of the favorite breed of Charles 2, now known as King Charles spaniels, are with them. The canvas shows this great artist's usual power in the complete rendering of his subject, from the exquisite detail of attire to the lovely yet noble lines of the princely group.

Bell, *Mrs* N. R. E. M. Masterpieces of great artists

Singleton, Esther. Great pictures

Size 31x34

Publishers

Braun. Carbon. Size 2, 3

Hanfstaengl. Carbon. 27 x 31; mount 38 x 50

—— ——— 16½ x 18½; mount 27½ x 34½

—— Photogravure. 17 x 19½; mount 29 x 35½

Hegger. Carbon. 24 x 36, 18 x 24



Harper's Black and White Prints

THREE CHILDREN OF CHARLES I.

Royal Gallery, Dresden



Palace Re, 1642, R.

AURORA

Guido Reni, 1575-1642

Italian School

Harper's Black and White Prints
The Helman-Taylor Art Co.

GUIDO RENI. AURORA

This fresco on the ceiling of a summer house in the garden of the Rospigliosi palace, dates from Guido's best period. Every morning, according to the myth, Aurora the fair daughter of Hyperion and mother of the winds, rising from her ocean bed ascended to heaven to herald the approach of the sun god Apollo. Seated on his chariot, Apollo guides with careless ease the fiery steeds harnessed to his flaming car, about which cluster the hours, hand in hand, and above the horses heads, hovers the morning star, in the form of the youthful Lucifer bearing his torch. The coloring is clear, harmonious and brilliant but nothing in the picture is more admirable than the motion perceptible in the smooth and rapid step of the hours as they tread the fleecy clouds, the advance of the fiery steeds, the whirling wheel of the car, the flaming torch of Lucifer and the buoyant figure of Aurora.

Bell, *Mrs* N. R. E. M. Masterpieces of the great artists

Hawthorne, Nathaniel. Passages from the French and Italian notebooks

Kugler, F. T. Handbook of painting; the Italian schools

Sweetser, M. F. Guido Reni

Size 33x51

Publishers

Berlin. Carbon. 19½ x 47½

— Photogravure. 14½ x 30½

— Facsimile (in color). 14½ x 30½

Braun. Carbon. Size 1, 2, 3

Elson. Carbon. Size A, B

Hanfstaengl. Photogravure. 13 x 30½; mount 26¾ x 43½

Hegger. Carbon. 33 x 58, 26 x 46, 18 x 36. 10 x 22

HOBBEMA. MIDDELHARNIS AVENUE

The long avenue of straight trees leads up to the village in which the church tower is a conspicuous object. It is a faithful and characteristic glimpse of Holland, with its pastures, waterways, low horizons, and expansive and impressive skies. Above all it is the sky which holds us; we feel the vastness of the immense vault of heaven. The work is gray and neutral in coloring and is one of the finest of Hobbema's pictures.—*Cole, Timothy & Van Dyke, J. C. Old Dutch and Flemish masters*

Cundall, Frank. Landscape painters of Holland.

Singleton, Esther. Great pictures

Size 30x38

Publishers

Berlin. Photogravure. $12\frac{1}{4} \times 16\frac{3}{4}$

Braun. Carbon. Size 2, 3

Hanfstengl. Carbon. $25\frac{1}{2} \times 35$; mount 38×50

—— — $15\frac{3}{4} \times 21\frac{1}{2}$; mount $27\frac{1}{2} \times 34\frac{1}{2}$

—— Photogravure. $15\frac{1}{2} \times 21\frac{1}{2}$; mount $29 \times 35\frac{1}{2}$

Hegger. Carbon. 24×36 , 18×24



Harper's Black and White Prints
The Helman-Taylor Art Co.

AVENUE OF TREES

Meindert Hobbema, 1638-1709

Dutch School

National Gallery, London



Harper's Black and White Prints
The Heiman-Taylor Art Co.

Copyright 1906 by E. P. Sotherholtz & Co.

THE LOOKOUT ALL'S WELL

Winslow Homer 1876

HOMER. ALL'S WELL

In this picture, one of those selected to represent American art at the Paris exposition of 1900, the artist has caught the glance of the lookout when he turns from his patient watch and announces "All's well" to his companions in the stern. He has been peering over the water and the rigidity of his features at the instant when he turns suggests the long anxiety of his watch. The swinging bell which has just struck the hour, the open mouth and the uplifted hand add force and vigor.

"Winslow Homer is one of the strongest and most original of all the American artists, a man who never had the advantage of the highest technical training, yet possesses a feeling for color, a dash and verve in execution, an originality in subject, and an individuality of conception that are unsurpassed".—*Van Dyke, J. C. History of painting*

Size 28x34

Publisher

Soderholtz. Platinum print. 14 x 18; mounted 22 x 28

HUNT. FLIGHT OF NIGHT

The queen of night, seated in her chariot, the crescent moon, is drawn by three horses, one white, one red, one black. The only suggestion of restraint is in the touch of the swarthy guide who peers forward into the darkness toward which they are plunging. Though the picture is vaporous, and unpronounced in outline, it is singularly clear, broad and effective.

The picture was a fresco in one of the arches of the assembly chamber in the New York state capitol, but was destroyed by a wooden ceiling added to improve the acoustics of the room. The reproduction is from the original drawing.

Size 18x26

Publishers

Curtis & Cameron. Copley print. 13 x 21

— Bromid enlargement. 30 x 40



Copyright, 1898, by Curtis N. Cameron

THE FLIGHT OF NIGHT

William Morris Hunt



CAPTIVE ANDROMACHE

Sir Frederick Leighton, R.S. 1896

LEIGHTON. CAPTIVE ANDROMACHE

Andromache was the daughter of Aetion, king of Cilician Thebes, and wife of Hector. After Troy was taken and her son Astyanax hurled from the city walls, she fell to the share of Pyrrhus, the son of Achilles, who took her to Epirus.

The scene represents the court of an ancient palace where slaves are gathered to draw water. In the center stands Andromache who has placed her pitcher on the ground and waits with dignity till she can approach. In its noble composition, purity of lines and harmony in color the picture is representative of Leighton's best work.

Monkhouse, Cosmo. British contemporary artists

Muther, Richard. History of modern paintings

Size 25x43

Publisher

Berlin. Photogravure. 17 x 35

LE ROLLE. SHEPHERDESS

This is one of the most satisfactory presentations of peasant life, a subject which has had great prominence among artists of the modern French school since its sympathetic treatment by Millet and Breton.

Size 25x37

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes



Harper's Black and White Prints
The Lehman-Tyler Art Co.

THE SHEPHERDESS

Henri Leroille

Museum of Fine Arts, Boston. Done at Paris

Modern French School



Harper's Black and White Print
The Helman-Taylor Art Co.

THE RETURN OF THE FISHING BOATS

Hendrik Willem Mesdag, 1831

Dutch School

MESDAG. RETURN OF THE FISHING BOATS

In Mesdag's paintings one beholds the sea from the sea itself and not from the land; one is really on the water alone with the ship, the sky and the waves. He chiefly renders the moment of uneasy suspense before the storm. As a rule in his pictures the sea lies heavy as lead in a threatening lull; only a few lightly quivering waves seem to be preparing for the battle that they will fight among themselves. Overhead stretches a gray, monotonous and gloomy sky, where sometimes, although rarely, the sun glowing like the crater of a volcano, may be seen to stand. His power is essentially a material one; he is a real realist.—*Muther, Richard. History of modern painting*

Roozes, Max. Dutch painters of the 19th century

Size 28x38

Publishers

Berlin. Photogravure. 16 x 20

Braun. Carbon, under title *The night*. Size 3.

MICHELANGELO. DELPHIC SIBYL

The sibyls in ancient mythology possessed special powers of prophecy and of intercession with the gods. The youngest and most beautiful presided over the temple of Apollo in Delphi and in this picture is represented with startled eyes looking into the future. Her figure has the splendid stature of an Amazon, yet beneath a Greek turban her hair escapes in flying curls. The scroil in her left hand is the symbol of her prophecy, and the two small figures behind her holding a book are genii or spirits, symbols of her inspiration.

Grimm, Herman. Life of Michael Angelo

Hurl, E. M. Michel-Angelo

Stearns, F. P. Midsummer of Italian art

Symonds, J. A. Renaissance in Italy; the fine arts

Size 31x37

Publisher

Braun. Carbon. Size 2, 3



Harper's Black and White Prints

Sistine Chapel

DELPHIC SIBYL

Michelangelo Buonarroti, 1475-1564
Florentine School



Harper's Black and White Prints

Louvre, Paris

THE GLEANERS

Jean François Millet, 1814-1875

Barbizon School

MILLET. GLEANERS

The scene is a cornfield in the flat country about Barbizon. Remote among the trees is the farm while in the crisp stubble of the foreground, in the full blaze of sunshine, are the three gleaners. All are toiling valiantly but the oldest stoops as if she were stiff and found her work painful and hard. The picture is strong in the rich beauty of its coloring.

Mollett, J. W. Painters of Barbizon, Millet
 Muther, Richard. History of modern painting
 Sensier, Alfred. Millet, peasant and painter
 Stranahan, *Mrs* C. C. H. History of French painting
 Van Dyke, J. C. Modern French masters

Size 29x38

Publishers

Braun. Carbon. Size 2, 3
 Hegger. Carbon. Three sizes

RAPHAEL. SCHOOL OF ATHENS

This fresco [*Philosophy* in the Vatican stanze] represents a large atrium in the noble style of Bramante, in which are assembled teachers of philosophy with their scholars. The more distant groups represent the school of philosophy proper. Plato and Aristotle stand together in the center, as if disputing their doctrines. Plato, the representative of speculative philosophy points upward with uplifted arm. Aristotle, as the exponent of practical philosophy, stretches his outspread hand toward the earth. On each side, extending deeper into the picture, is a double row of attentive auditors. Next to them, on the left, stands Socrates with scholars collected around him, to whom he explains in order, counting on his fingers, his principles and their conclusions. On the opposite side are persons engaged in conversation and study. In the foreground, on each hand, the sciences arithmetic and geometry, with their subordinate studies, occupy separate groups. On the left, as the representative of arithmetic, is Pythagoras, writing on his knees, with several figures (one with a tablet inscribed with a musical scale) around him. On the right Archimedes (or Euclid) stooping eagerly, draws a geometric figure on a tablet lying on the ground. Several scholars watch his progress, the different degrees of their intelligence being most strikingly represented. Next to him are Zoroaster and Ptolemy, as representatives of astronomy and geography with celestial and terrestrial globes. On the steps, between the two groups and apart from them all, reclines Diogenes the cynic; a youth, directed by an old man, turns from him to the teachers of a higher philosophy. Near the group of Archimedes, close to the edge of the picture, Raphael himself enters the hall, accompanying Bazzi. The general arrangement of this subject is masterly. Plato and Aristotle, with scholars, are placed in dignified symmetry, yet without stiffness or constraint; on each side greater freedom prevails. The style is grand and free; the group of youths around Archimedes, is among the most interesting and natural of Raphael's creations.—*Kugler, F. T. Handbook of painting; the Italian schools*

Vasari, Giorgio. *Lives of painters, sculptors and architects*

Size 30x38

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. 36 x 48, 24 x 36



Harper's Black and White Prints
The Hildman-Taylor Art Co.

THE SCHOOL OF ATHENS

Roman School

Vatican, Rome



Harper's Black and White Prints
The Helman-Taylor Art Co.

THE NIGHT-WATCH

Dutch School

Amsterdam Gallery

REMBRANDT. NIGHT WATCH

The work was painted for Frans Banning Cock and his company of harquebusiers, and is one of the many guild pieces which in those days it was the fashion for corporations to have executed, wherein the portraits of the various members were depicted. The real title of the piece is the *Sortie of the company of Frans Banning Cock*. The erroneous title (*Nightwatch*) originated with French writers of the end of the 18th century. The scene represents the company emerging from their guild-house in the golden sunlight of the afternoon. The captain, clad in deep brown or warm black, with a red scarf, and his lieutenant, clad in a yellow jerkin and breeches, a white scarf about his waist, and a white plume adorning his yellow hat, precede the group, which in composition recedes on each side. The distribution of color against the soft, warm, and tender obscurity of the background is magnificent.—*Cole, Timothy & Van Dyke, J. C. Old Dutch and Flemish masters*

This picture now one of those on which Rembrandt's fame rests gave great dissatisfaction to those members of the corporation whose portraits were artistically grouped in the obscurity of the back ground.

Bell, Malcolm. Rembrandt

Fromentin, Eugène. Old masters of Belgium and Holland

Kugler, F. T. Handbook of painting; German, Flemish and Dutch schools

Michel, Emile. Rembrandt

Size 31x37

Publishers

Braun. Carbon. Size 1, 2, 3

Hanfstaengl. Carbon. 21 x 26½; mount 29 x 39½

— — 15½ x 19; mount 27½ x 34½

Hegger. Carbon. Three sizes

REMBRANDT. PORTRAIT OF THE ARTIST

Rembrandt van Ryn was born in Leyden, and from his earliest childhood showed a love for painting and designing. As a boy he went to Amsterdam to study art with Lastman, a famous Dutch artist of that period, and it was in Amsterdam that most of his later years were spent. When about 27 Rembrandt married Saskia van Ulenberg, a young woman of good family and considerable property, whose portrait he painted again and again.

During his eight happy years with Saskia fortune smiled on him and he became the great portrait painter and etcher of his time. After Saskia's death terminated his domestic happiness a reaction against his style brought other painters into greater favor and though his earnings were still very large his property began to dwindle away till nothing was left and he became so deeply in debt that his vast collection of art treasures and all his worldly goods, including a large number of his own designs, were seized and sold. During the remaining 12 years of Rembrandt's life he painted almost incessantly.

Rembrandt was the first great master of chiaroscuro, and his portraits show this in a marked degree. "Strong in a few high lights on cheek, chin or white linen, the rest was submerged in shadow, under which color was sacrificed. He had a powerful way of striking universal truths through the human face, the turned head, bent body or outstretched hand. His people have character, dignity and a pervading feeling that they are the great types of the Dutch race, people of substantial physique, slow in thought and impulse yet capable of feeling, comprehending, enjoying, suffering."—*Van Dyke, J. C. History of painting*. This portrait, one of the many of himself, was painted when he was about 32, during his period of prosperity and happiness.

Bell, Malcolm. Rembrandt

Michel, Emile. Rembrandt

Size 30x37

Publishers

Braun. Carbon. Size 3

Hanfstaengl. Carbon. 27 x 33½; mount 38 x 50

— 21 x 26½; mount 29 x 39½

— 16 x 20½; mount 27½ x 34½

— Photogravure 17 x 21; mount 29 x 35½

Hegger. Carbon. 24 x 30, 18 x 22

Entire picture (the halftone is a detail)

Berlin. Photogravure. 17 x 13½

Braun. Carbon. Size 2



Harper's Black and White Prints
The Helman-Taylor Art Co.

National Gallery, London

PORTRAIT OF THE ARTIST

Rembrandt van Ryn. 1607-1669



Harper's Black and White Prints
The Helman-Taylor Art Co.

THE SYNDICS OF THE DRAPERS. 1661

Rembrandt van Ryn, 1607-1669

Dutch School

Amsterdam Museum

REMBRANDT. SYNDICS OF THE CLOTH HALL

This picture represents five men seated round a table with their servant waiting on them. The subject is not interesting but it is the execution and coloring which makes this picture a *chef-d'oeuvre*. Here we have a vigor, which has surmounted all difficulties, disengaged its originality from all precedent, and sure of itself, proceeds with a boldness that is astonishing. The tone is harmonious and vigorous; there is no play of light but a natural brightness illumines equally the whole picture.—*Mollett, J. W. Rembrandt*

Bell, Malcolm. Rembrandt

Fromentin. Old masters of Belgium and Holland

Michel, Emile. Rembrandt

Size 26x36

Publishers

Braun. Carbon. Size 1, 2, 3

Hanfstengl. Carbon. $23\frac{3}{4} \times 34\frac{1}{2}$; mount 38×50

— — — $17\frac{1}{2} \times 26\frac{1}{2}$; mount $29 \times 39\frac{1}{2}$

— — — Photogravure. $18 \times 26\frac{1}{2}$; mount $35\frac{1}{2} \times 43\frac{1}{2}$

Hegger. Carbon. Three sizes

ROUSSEAU. FOREST OF FONTAINEBLEAU AT SUNSET

Rousseau does not force on the spectator any preconceived mood of his own but leaves him before a picture with all the freedom and capacity for personal feeling which he would have received from the spectacle of nature herself. His pictures are absolutely without effective point, but there is so much power and deep truth, so much simplicity, boldness and sincerity in his manner of seeing and painting nature, and of feeling her intense and forceful life, that they have become great works of art by this alone. His spirit, positive, exact, like that of a mathematician and far more equipped with artistic precision than pictorial qualities, delighted in everything sharply defined, plastic and full of repose—moss-grown stones, oaks of the growth of centuries, marshes and standing water, rude granite blocks of the forest of Fontainebleau and trees bedded in the rocks of the glens of Opremont.—*Muther, Richard. History of modern painting*

Mollett, J. W. Painters of Barbizon: Millet, Rousseau, Diaz

Stranahan, Mrs C. C. H. History of French painting

Van Dyke, J. C. Modern French masters

Size 28x37

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. 24 x 36, 18 x 24



Louvre, Paris

Harper's Black and White Prints
The Edmund Taylor Art Co.

FOREST OF FONTAINEBLEAU AT SUNSET

Theodore Rousseau, 1812-1867

Exceeds 6000 1



Harper's Black and White Prints

THE HUNT

Jacob van Ruysdael, 1628-1682

Dutch School

Regal Library, Dresden

RUYSDAEL. THE HUNT

Ruysdael is, beyond all dispute, the greatest of the Dutch landscape painters. In the works of no other do we find that feeling for the poetry of northern nature and perfection of representation united in the same degree. With admirable drawing he combined a knowledge of chiaroscuro in its most multifarious aspects, a coloring powerful and warm and a mastery of the brush, which, while never too smooth in surface, ranges from the tenderest and most minute touch to the broadest and freest execution. He generally presents us with the flat and homely scenery of his native country under the conditions of repose while the usually heavy clouded sky, which tells either of a shower just past or of one impending and dark sheets of water overshadowed by trees, impart a melancholy character to his pictures. Here in the calm water in the foreground—through which a stag-hunt is passing—clouds, warm with morning sunlight, appear reflected. The sense even of the fresh morning is not without a tinge of gentle melancholy. The broken reflections in the water, also, are incomparable, the general tone unusually warm and the treatment broad and free.—*Kugler, F. T. Handbook of painting; German, Flemish and Dutch schools*

Cole, Timothy & Van Dyke, J. C. Old Dutch and Flemish masters

Cundall, Frank. Landscape painters of Holland

Fromentin, Eugene. Old masters of Belgium and Holland

Size 28x38

Publishers

Braun. Carbon. Size 1, 2, 3

Hanfstaengl. Photogravure. 15³/₄ x 21¹/₂; mount 29 x 35¹/₂

Hegger. Carbon. Three sizes

RUYSDAEL, THE WINDMILL

One of the most beautiful of Ruysdael's paintings is the river view at the Ryks museum. It is a singularly impressive piece representing a dead calm before a storm. The mill, with its dark, wide-spread arms, rises high to the right on the summit of a terrace ground—a palisade lapped by the dark and quiet river. The white sail of a boat, toward midstream—flat and unruffled by the slightest breeze, and of exquisite value in its relief and in its delicate reflection in the water—rises softly against the far off horizon. Above is the wide sky heavy with clouds, which break as they scale toward the top of the canvas, disclosing the gray blue of the heavens through the watery vapors. All is one harmonious and powerful tone composed of rich neutral browns and dark slate colors, flowing and melting into the other in subtle gradations of shades—all shadow, so to speak, everywhere except the pink flush of light crowning the disks of two clouds high up near the middle of the sky, which is the final gleam of the retiring sun. The mysterious sense of expectancy, which is the essence of this work, is heightened by the strange light, as of an eclipse, that is diffused over all.—*Cole, T. C. & Van Dyke, J. C. Old Dutch and Flemish masters*

Size 32x38

Publishers

Braun. Carbon. Size 2, 3

Hanfstaengl. Carbon. $27\frac{3}{4} \times 34$; mount 38×50

— — — 16×20 ; mount $27\frac{1}{2} \times 34\frac{1}{2}$

— — — Photogravure. $16 \times 19\frac{1}{2}$; mount $29 \times 35\frac{1}{2}$

Hegger. Carbon. Three sizes



Harper's Black and White Prints
The Helman-Taylor Art Co.

THE WINDMILL
Jakob van Ruysdael, 1628-1682

Rijks Museum, Amsterdam



Harper's Black and White Prints
The Helman-Taylor Art Co.

THE FRIEZE OF THE PROPHETS

John Sargent, 1850

SARGENT. FRIEZE OF THE PROPHETS

The frieze of the prophets illustrates the monotheistic and spiritual principles of the Jewish religion. In the right panel the three extreme figures are exulting, in strong antithesis to the three prophets on the opposite wall, who in the sure hope of a Messiah are pointing in the direction of the panels which are later to be decorated with a painting of Christ preaching to the nations of the world.

Moses, modeled in relief and supporting the tables of the law, is considered as the ideal and almost superhuman exponent of the divine will and is treated with conventionality. His priestly garment arranged in formal folds, contrasting with the loose robes of the other prophets and the golden wings of the Spirit which infold him, symbolize the authority of the spokesman of Jehovah.—*Boston, Public library. Handbook*

Muther, Richard. History of modern painting

Size 24x103

Publishers

Curtis & Cameron. Copley print. 17 x 93; 10 x 55; 6½ x 35; 4½ x 25

Foster. Platinum print. 10 x 54; 7 x 35; 4½ x 24

TROYON. RETURN TO THE BARNYARD

No one has ever seized the poetry of these heavy masses of flesh, with their strong color and largeness of outline, as Troyon has done. His landscapes have always the smell of earth and they smack of rusticity. At one time he paints the atmosphere, veiling the contours of objects with a light mist recalling Corot and yet saturated with clear sunshine; at another he sends his heavy, fattened droves in the afternoon across field paths bright in the sunlight and dark green meadows, or places them beneath a sky where dense thunder clouds are swiftly rolling up. His *Return to the barnyard* will always be counted amongst the most forcible animal pictures of all ages.—*Muther, Richard. History of modern painting*

Van Dyke, J. C. Modern French masters

Size 28x37

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. 24 x 36, 18 x 24



Harper's Black and White Prints
The Helman-Taylor Art Co.

RETURN TO THE BARNYARD

Constant Troyon, 1810-1865

French School

Louvre, Paris



Hopewell, Black and White Print
The Helman Taylor Art Co.

THE FIGHTING TEMERAIRE

J. M. W. TURNER
1839

National Gallery, London

TURNER. THE FIGHTING TÉMÉRAIRE

The *Téméraire* was a war ship captured from the French at the battle of the Nile, 1798. She fought second in Nelson's line in the battle of Trafalgar, 1805. This picture represents her being towed to her last anchorage to be broken up.

"Light and brilliant yet solemn in color, penetrated with a sentiment which finds an echo in every heart, appealing to national feeling and to that larger sympathy with the fate of all created things, symbolic by its contrast between the old three decker and the little steam tug of the old order—the picture was and always will be as popular as it deserves."—*Monkhouse, Cosmo. Turner*

Muther, Richard. History of modern painting

Singleton, Esther. Great pictures

Size 33x42

Publishers

Berlin. Photogravure. 13 x 18

Braun. Carbon. Size 3

Hanfstaeigl. Carbon. 25½ x 34½; mount 38 x 50

— 15½ x 21; mount 27½ x 34½

— Photogravure. 16 x 21; mount 29 x 35½

Hegger. Carbon. 24 x 36. 18 x 24

VEDDER. CUMAEN SIBYL

Of all the romantic and imaginative men that we have, Vedder seems to me to be head and shoulders above all the men of his time. I do not mean as a colorist nor as a master of composition, nor even as a completely equipped draftsman. Master of the figure he certainly is and in all of its proportions, as he is master of every other thing he draws. But it is as a symbolist if I may coin a word to suit my thought that he stands unique. What he is after is the expression of an ideal, and with him it is always a lofty ideal. Skies, rocks, trees, the whirl of a storm cloud are to him so many symbols, nature's hieroglyphics, to which he holds the key. The human figure is another: the crouching bending back, the uplifted arm, the use of flowing or clinging drapery, all to him are so many words to express such and such meaning. Take his picture of the Cumæan sibyl: that superb figure forging ahead, her robe in swirls about her, the dreary stretch of desert, the low clouds, the feeling of desolation, of coming pestilence, of terror that pervades every square inch of the picture, and is expressed in every touch of Vedder's brush.—*Smith, F. Hopkinson. American illustrators*

Size 22x26

Publishers

Curtis & Cameron. Copley print. 16 x 20



Harper's Black and White Prints
The Helman-Taylor Art Co.

THE CUMAN SIBYL

Elith Vedder, 1836

Modern

Wellesley College
Courtesy of Wellesley College
Copyright, 1900, by E. E. Soderholm & Co.



Harvard Art Museum, Cambridge, Mass.
 The H. John Taylor Art Collection

Prado Museum, Madrid

EQUESTRIAN PORTRAIT OF DON BALTHAZAR CHARLES

Don Diego Rodríguez de Silva Velasquez, 1577-1660

Spanish School

VELASQUEZ. EQUESTRIAN PORTRAIT OF DON BALTHAZAR CARLOS

The boy, whose face is lit up and whose dark eyes shine with proud delight in himself and his steed, sits his pony with easy grace and wields his marshal's baton like one born to command. He wears a plumed hat, green velvet jacket with white sleeves, red scarf embroidered with gold and long closely fitted leather boots. The pony is caparisoned with equal richness and its glossy coat shines in the light. The picture is remarkable for its life and motion, its breezy atmosphere, brilliant coloring and the faithfulness of the background to the characteristics of the richly varied Castilian uplands.—*Bell, Mrs N. R. E. M. Masterpieces of great artists*

Size 31x37

Publishers

Berlin. Carbon. $26\frac{3}{4} \times 22\frac{1}{4}$

Braun. Carbon. Size 1, 2, 3

— Photogravure. Size 2

Hegger. Carbon. 24×36 , 18×24

WATTS. SIR GALAHAD

Whether he paints portrait or history, takes his theme from a book or his own invention, Watts's aim is always ideal. He is a painter of the properties and attributes of the human race, of the forces which surround and mold the lives of men, of the dreams and aspirations of the world—a painter of spiritual motive power.—

Monkhouse, Cosmo. British contemporary artists

Size 28x44

Publishers

Hegger. Carbon. 20 x 30, 13 x 24



Harper's Black and White Prints

SIR GALAHAD

George Frederick Watts, 1818



Copyright 1922, by A. W. Johnson & Co., Boston, Mass.

ABU-SIMBEL EGYPT

ABU-SIMBEL: FAÇADE OF SMALLER TEMPLE

ABOUT 1250 B. C.

The smaller rock temple of Abu-Simbel was, like the greater one, built by Ramses 2. It was dedicated specially to Hathor and to Nefert-iri, the wife of Ramses.

The façade is 90 feet long and 40 feet high. The six colossal statues, standing in recesses, are 30 feet high. Two of them represent Nefert-iri and four, Ramses 2. The smaller statues are those of their children. On the walls of the niches are votive inscriptions, and above the door is a relief representing Ramses 2 sacrificing to Amon and to Horus. The whole is finished off with the usual fair workmanship of Ramses 2.—*A. W. Elson & Co. Egyptian architecture*

Size 29x36

Publishers

Elson. Carbon. Size A, B

TEMPLE OF KARNAK

This temple, once the most magnificent of Thebes, now but a bewildering mass of ruins, is situated on the eastern bank of the Nile and marks the site of the ancient city. The great gateway in the picture is probably the entrance looking inland across the plains and was approached by an avenue of immense ram-headed sphinxes now entirely in ruins.

The grand main entrance on the other side looking toward the river was approached also by an avenue of sphinxes leading up from the river bank. Behind this entrance the temple stretched away to the length of 1200 feet, comparatively regular in plan. It consisted of a great court colonnaded at the sides, with an avenue of columns in the middle leading to a beautiful hall also of columns. There was also a number of smaller courts, one containing an obelisk 97½ feet high, which is still standing. Throughout the building are highly interesting mural sculptures many of them colored, portraying incidents in Egyptian history. Particularly fine are those which show the characteristics of Asiatic peoples conquered by the Egyptians. The bands of sculpture visible on the pictured gateway represent Ptolemy and his queen paying honor to his predecessors and to the gods. Useritsen I is said to have begun the temple about 2700 B. C. various additions and improvements having been made by succeeding rulers.

Singleton, Esther Turrets, towers and temples

Size 38x40

Publishers

Braun. Carbon. Size 2, 3

Different views

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes





Harper's Black and White Prints

ISLAND OF PHILÆ EGYPT

PHILAE

Temple of Isis. Front of first pylon

About 200 B. C.

The temple of Isis on the island of Philae is almost entirely a product of the Ptolemaic period. The main temple was built by Philadelphus and Energetes I, and decorated by the following Ptolemies down to the time of Philometer. The only older portions worthy of notice are the gateway in the first pylon and the small hall on the south end of the island, both built by Nechtanebos (about 343 B. C.) Other buildings on Philae were constructed under Roman rule, probably even down to the time of Diocletian.

The temple is chiefly famous as the center of the later Isis cult, at the time when it seemed almost as if the Isis cult might dispute the possession of the civilized world with Christianity. Here faith in the old gods of Egypt endured longest. Philae was the last temple to echo the worship of Isis. It was not till the sixth century A. D. that the authorities stopped all pagan practices and filled the island with churches. Architecturally, the temple presents the usual plan of the Ptolemaic period: outer court, court and vestibule and inner sanctuary preceded by the small halls. The axis of the first pylon makes an angle of about 10 degrees with the axis of the main building, due probably to the exigencies of the location.—*A. W. Elson & Co. Egyptian architecture*

Size 32x38

Publishers

Braun. Carbon. Size 2, 3

Different views

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

SPHINX AND PYRAMIDS

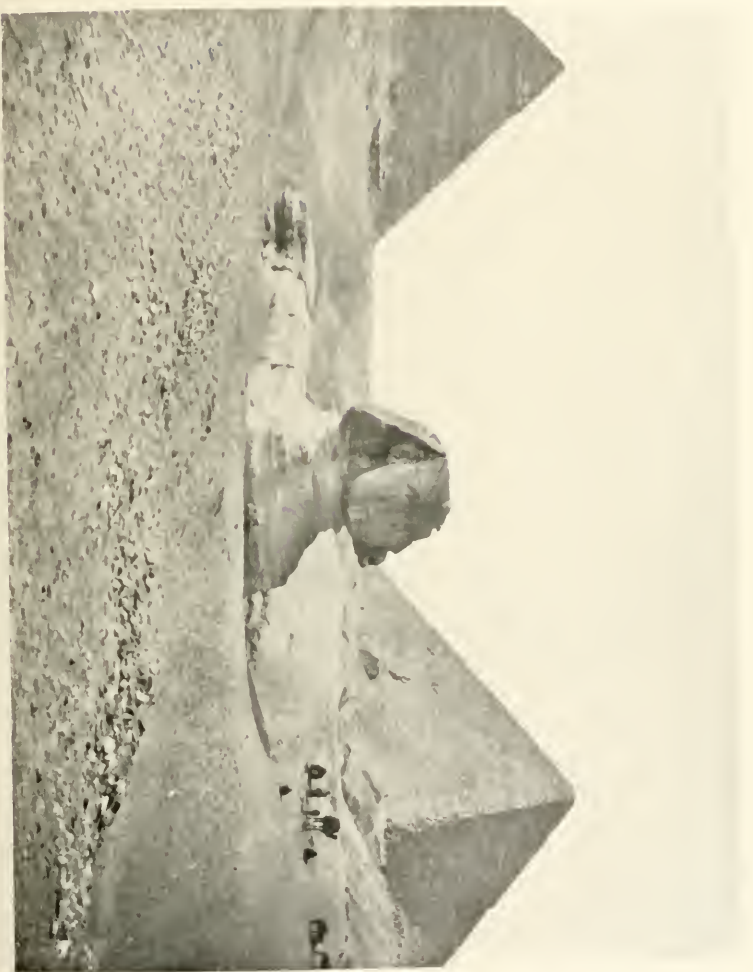
THE GREAT SPHINX

About 1800 (?) B. C.

The great sphinx, usually said to be a statue of Harmachis or Horus on the horizon, lies half buried in the sand on the edge of the mountain plateau on which the great pyramids stand. With the pyramids behind it, it looks out across the valley of the Nile. When it was made, and who made it, is unknown. On the stone which Thothmes 4 erected at the breast of the sphinx, the name of Chephren occurs in a passage mutilated beyond all recovery. On this account, it has been usual to date the sphinx in the time of Chephren or even earlier. Recently Borchardt has pointed out peculiarities of dress which indicate a much later date, and he sums up the result of his investigation as follows: "The sphinx, cut out of the solid rock, and partly built up of masonry, was made by Amenemhat 3. A mastaba, which formerly stood on the spot, was destroyed to make room for it. It represented the king in the form of a human-headed lion, lying down with the statue of a god, Harmachis or Hepra, before its breast. In time, the desert sand covered the body. Thothmes 4 was the first to dig it out, and he erected a stone celebrating this event. Even in the inscription on the statue, the confusion between the sphinx itself and the divine statue before it, appears. Perhaps the plaited beard peculiar to divinities was added at that time (now fallen off). In the 19th dynasty the sphinx must have been partly free of sand. Later it was surrounded by a high brick wall to protect it from the flying sand. From the east, a great stairway led down to the little chapel which was before the divine statue at the breast."

In Arab times, the sphinx was used as a target by Mamelukes, and was mutilated by fanatics. In modern times, it has been repeatedly freed of sand, first by Caviglia with funds provided by an English society, and later by the government.

At present, the mere wreck of its former glory, the Sphinx is still one of the great monuments of Egypt. The color is gone, the nose is beaten off, the neck is worn thin, but there is still power in the expression of the face.—*A. W. Elson & Co. Egyptian architecture*



THE GREAT PYRAMIDS OF GIZEH

About 2600 B. C.

The great pyramids of Gizeh rest on the desert plateau on the west side of the Nile a few miles north of the ruins of Memphis, and nearly opposite the modern city of Cairo. They lie with their four sides to the four points of the compass.

The first pyramid was the tomb of King Cheops of the fourth dynasty. The entrance is from the north side from which a passage leads down to a chamber dug out of the solid rock beneath the pyramid. A short distance from the entrance, a second passage leads upward to a chamber built in the body of the pyramid, and known as the queen's chamber. The upward passage is continued beyond the entrance to the queen's chamber and widened into a great hall which leads to a chamber higher up in the pyramid and known as the king's chamber. It contains the granite sarcophagus in which the body of Cheops once rested.

The second pyramid was the tomb of Chephren. There are two chambers, both on the north side, and two burial chambers. The third pyramid, the tomb of Mykerinos, also contains two burial chambers. The entrance of the passage leading to the original burial chamber was closed up in the process of enlarging the pyramid.

All three pyramids were built of limestone quarried in the Mokattam hills across the river; but the lining of the passages and parts of the casing were partly built of granite. The solid rock of the mountain was not cleared away, but was included in the main body of each pyramid. The blocks of stone in the passages are joined with such exactitude that it is impossible to insert a hair between them.

In antiquity, before the casing which is now to be seen only at the top of the second pyramid was destroyed, the three great pyramids, the sacred tombs of kings, stood glittering white in the sunlight, visible for many miles up and down the Nile valley. Today, though darkened by the weather of 40 centuries, because of the wonders of their construction, the weight of their material and the fineness of their workmanship, they form the greatest and the most typical monuments left to us by the ancient Egyptians.—*A. W. Elson & Co. Egyptian architecture*

Size 42x54

Publishers

Braun. Carbon. Size 2

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

ARCH OF CONSTANTINE, ROME

315 A. D.

This arch stands across the Via di San Gregorio, between the Palatine hill and the Colosseum. The view is taken from the south. This is one of the best preserved and best proportioned of the numerous arches of triumph scattered over the Roman empire. It may be described as a free-standing block of masonry, set across a roadway, and pierced with three arched passages. It is divided by its superficial decoration into a main story and an attica. The main story exhibits a characteristic Roman adaptation and perversion of Greek architectural elements. Four Corinthian columns, having no necessary architectural function, decorate each main façade. They are raised upon high bases, and above them the entablature is "broken," i. e. bent outward at right angles and back again. This peculiarly Roman treatment of the entablature is here turned to account to support pedestals for statues of barbarian captives. Directly behind the columns there are Corinthian pilasters. An inscription on the middle of the attica, on each front, shows that the monument was erected to commemorate the victory of Constantine over Maxentius in 312. Short inscriptions above the side passages appear to indicate 315 as the year of completion. On the top there was originally a statue of the emperor, standing with a terrestrial globe in one hand and a lance in the other. Some of the architectural members, and the greater part of the sculpture of this arch were taken from unidentifiable buildings of the second century (reigns of Trajan and the Antonines). These are far superior in execution to the clumsy work of Constantine's time. There has been some modern restoration. Thus one of the statues of barbarians and the heads and hands of the others are modern.—*A. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 41x53

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes

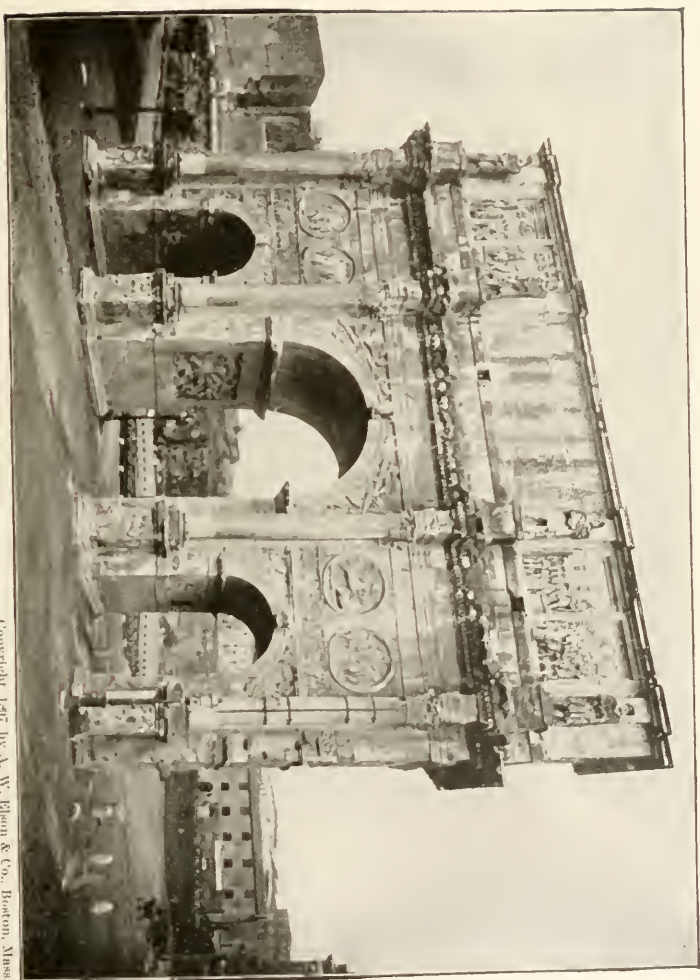
Different view

Elson. Carbon. Size A, B. (See cut following)



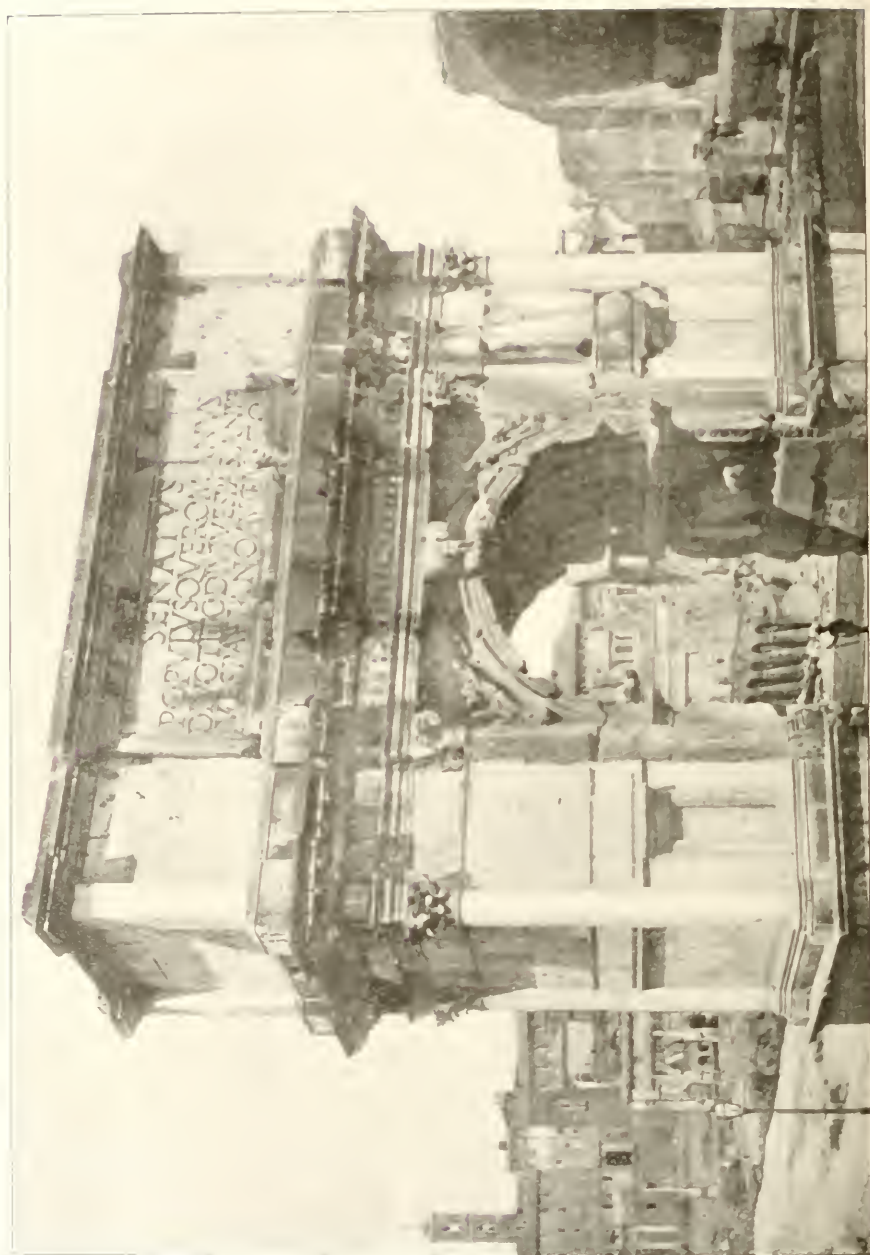
Harper's Black and White Prints

ARCH OF CONSTANTINE



ARCH OF CONSTANTINE

Copyright, 1905, by A. W. Elmon & Co., Boston, Mass.



ARCH OF TITUS, ROME

This marble arch was built in the time of Domitian to commemorate the conquest of Jerusalem by Titus. It stands on the summit of a low hill on the Sacra via between the Colosseum and the Forum. On the side toward the Colosseum is in relief a sacrificial procession and this inscription: *Senatus populusque Romanus divo Tito divi Vespasioni filio Vespasiano Augusto.*

In the middle ages the arch was used as a fortress by the Frangipani and strengthened by battlements and new walls. When these were removed in 1822 the arch lost its support and had to be reconstructed.

Bädeker. Central Italy

Lanciani, R. A. Ruins and excavations of ancient Rome

Size 42x53

Publishers

Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes

COLOSSEUM, ROME

About 80 A. D.

This building is situated on the low ground between the Palatine and Esquiline hills of Rome. Its original and proper name was Amphitheatrum Flavium, the Flavian amphitheater. Begun by the Emperor Vespasian, it was opened for use by his son and successor, Titus, in 80 A. D. The upper story, which seems to have been originally of wood, was destroyed by fire in 217, and soon rebuilt in stone. The name Colosseum or Coliseum can be traced as far back as the eighth century.

The amphitheater was a peculiarly Roman type of building, designed for gladiatorial contests, and contests of wild beasts with one another and with men. The Colosseum is the largest example of the kind; it is said to have afforded seats for 87,000 spectators. The exterior is divided into four stories, three of them with open arches and engaged columns, Tuscan in the lowest story, Ionic in the second, and Corinthian in the third; above comes a closed story with Corinthian pilasters. The architectural details are poor. The merits of the building lie in the skillful adaptation to practical requirements, specially in the arrangement of corridors and stairways, with which it is honeycombed. From the 14th to the 17th century inclusive, the building was treated as a quarry; to this its ruinous condition is principally due.—*L. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 42x54

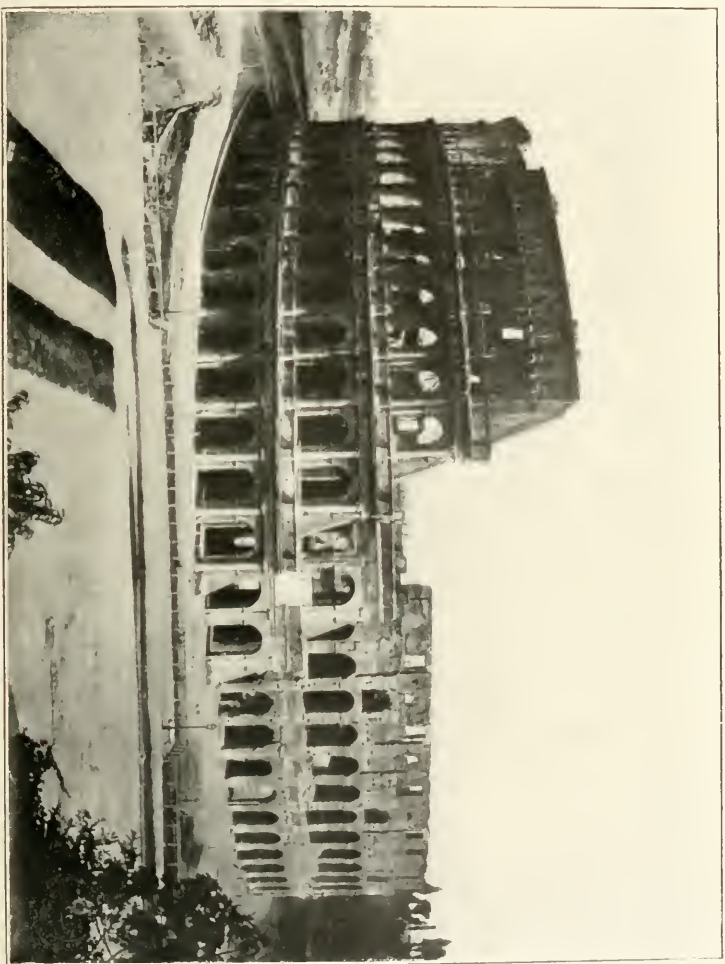
Publishers

Hegger. Carbon. Three sizes

Different views

Braun. Carbon. Size 2, 3

Elson. Carbon. Size A, B (See cut following)

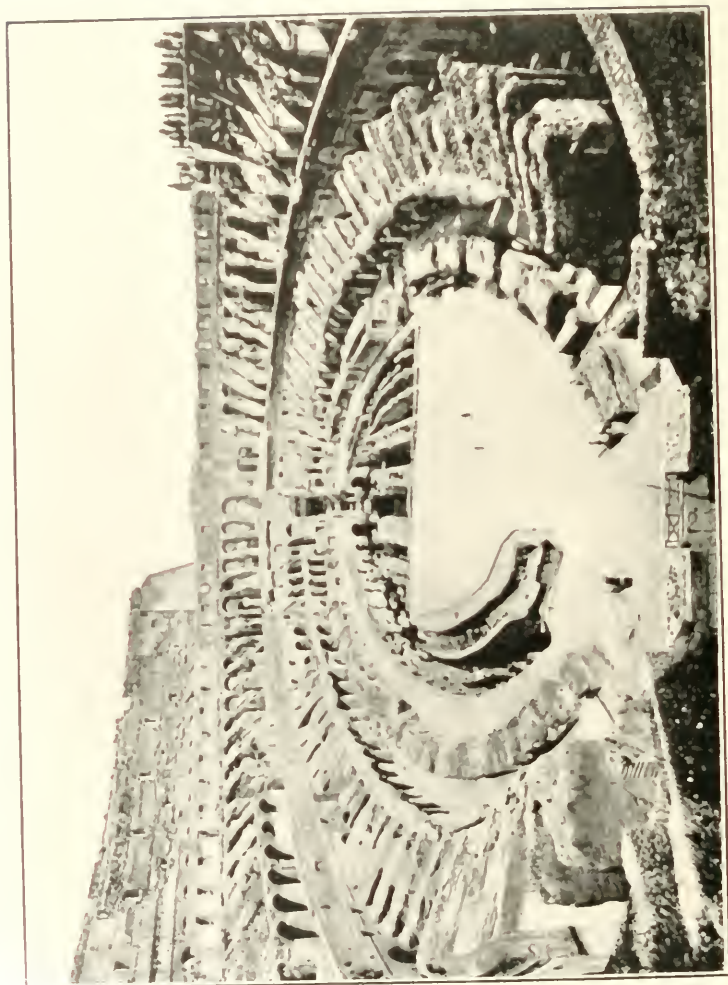


COLOSSEUM, ROME, ITALY



COLOSSEUM, ROME

Copyright, 1907, by A. W. Elton & Co., Boston, Mass.



COLOSSEUM (INTERIOR), ROME, ITALY

COLOSSEUM, ROME, INTERIOR

The center of the Colosseum, the arena, was a level floor of sand, oval in shape, about 300 feet long and more than half as wide. To protect the people from the animals it was inclosed by a network of gilded bronze supported by stakes of ivory. The first row of seats, the podium, contained marble chairs for the dignitaries and the canopied seat of the emperor. Behind this rose three tiers of seats, the front rows being occupied by the knights while the masses were in the rear, each class reaching its seats without coming in contact with its social inferiors. A portico extending around the entire building was supported by gilded columns and in the arcades stood marble statues. On the topmost wall were tall masts carrying gay-colored silk awnings. Over the ranks of seats and marble tripods burned rare perfumes while fountains scattered fragrant water. Under the arena lay a great system of underground passages through some of which the animals were led to the center; others were conduits for water by which the arena could be converted into a great lake where Roman galleys sailed and mock naval battles were fought.

The building covers about six acres of ground and though nearly two thirds of the original is gone the devastations were of such a character, that except in some minor details, the scheme of building remains clear. The combats in the arena ceased in 403 A. D. through the influence of Telemachus. Since then its history has been varied and it was at one time a fortress. Its destruction was begun during the siege of Robert Guiscard, and in 1362 the legate of Urban 5 offered its stone for sale and the marble was plundered for lime. A woolen factory and various shops have been established in the ruins through papal attempts to utilize it, but it was at last consecrated to the memory of the Christian martyrs who perished in it and is now carefully preserved as one of the noblest relics of ancient Rome.

Dennie, John. Rome of today and yesterday

Smith, H. A. Great cities of the ancient world

Hare, A. J. C. Walks in Rome

Size 42x54

Publishers

Braun. Carbon. Size 3

Hegger. Carbon. Three sizes

FORUM, ROME

The narrow space of ground beneath the Capitoline hill, about one eighth of a mile in length and varying from 100 to 200 feet in width, is the most memorable political center in the world. Here were the rostra on which orators addressed the people on subjects of political and commercial importance; the Temple of Saturn, chief treasury of the republic and the storing place of the decrees of the senate; and the Temple of Janus, whose doors were open only in times of war. Adjoining its northwest end was the Comitium where was the Curia or senate house, the meeting place for popular assemblies. As the population of Rome increased the area of the Forum became too confined for the important and multifarious business transacted within its precincts, for it was used not for political and commercial purposes only but for the celebration of funerals of the nobility, for gladiatorial combats, introduced about 264 B. C. and on other public occasions. The first expedient for gaining space was the erection of basilicas or quadrangular courts surrounded by colonnades adjoining the Forum, one of the largest of which was the Basilica Julia, erected by Caesar. Between the time of Caesar and Trajan five new forums were constructed.

Only a few ruins now suggest the former glory of the Forum Romanum. The eight columns in the middle of the picture are all that remain of the Temple of Saturn; on the left are the Arch of Severus and the three columns of the Temple of Vespasian. At the right are the Column of Phocas, partly hidden by the columns of the Temple of Saturn, the Basilica Julia, the three columns of the Temple of Castor and the substructures of the round Temple of Vesta and the Temple of Caesar. In the distance a little at the left is the Capitol.

Badeker. Central Italy

Crawford, F. M. Ave Roma immortalis

Hare, A. J. C. Walks in Rome

Taine, H. A. Italy, Rome and Naples

Size 43x54

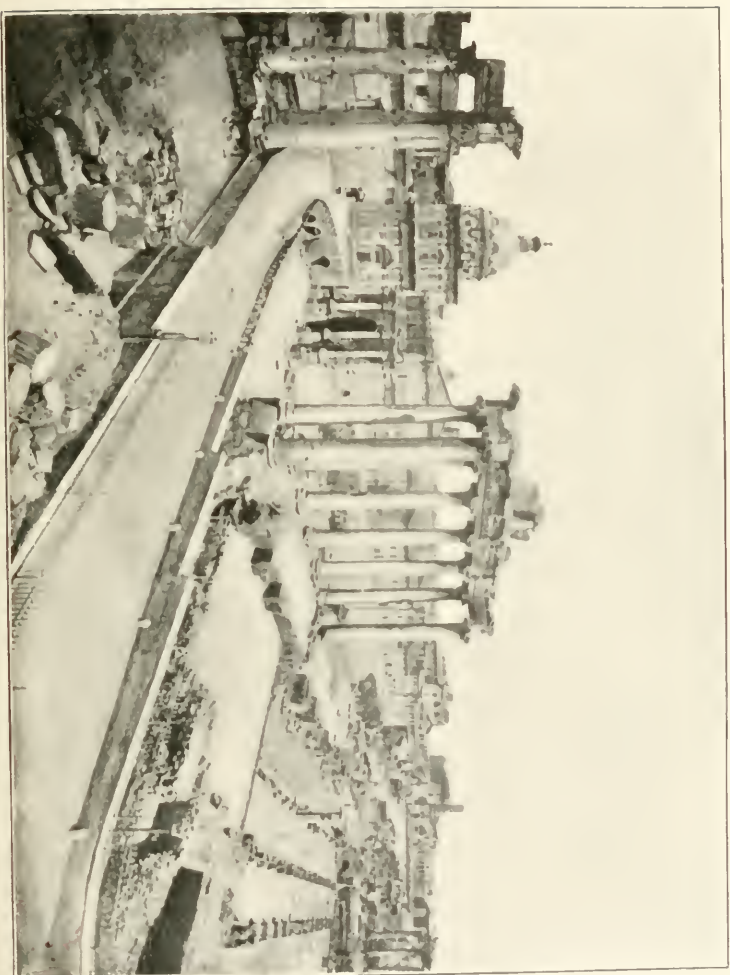
Publishers

Photo. Carbon. Size A, B

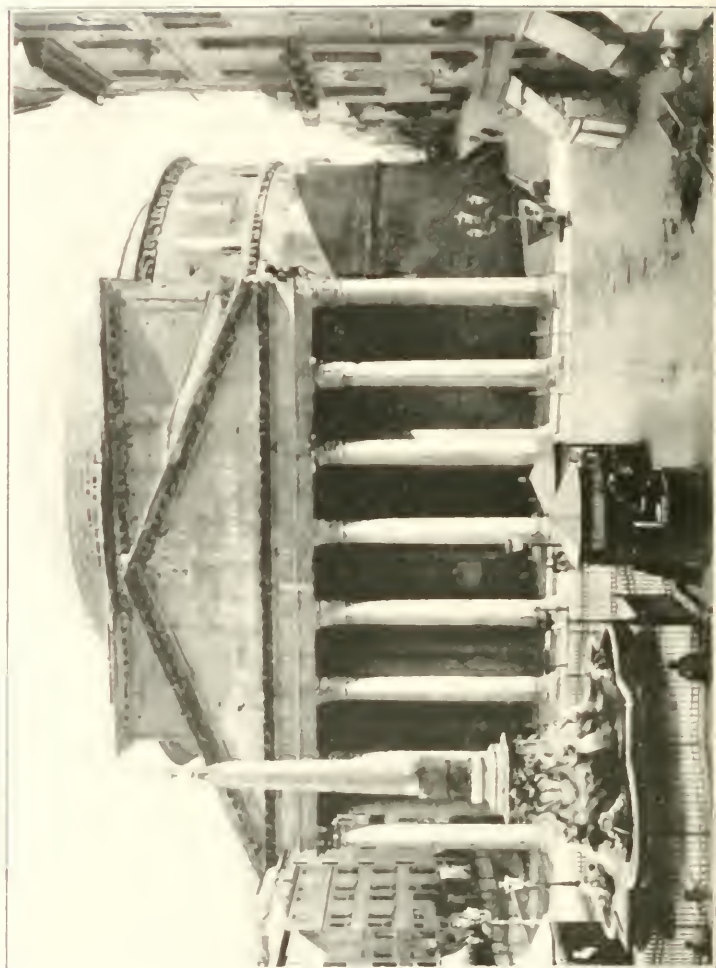
Transfer Carbon. Three sizes

Different views

Enamel. 10x100. 75 sections. Size 2, 3



THE FORUM, ROME, ITALY



PANTHEON, ROME, ITALY

PANTHEON, ROME

How much of the present Pantheon belonged to the original built by Agrippa in 27 B. C., is unknown for Hadrian, Septimius Severus and Caracalla restored portions of the building. It is now a rotunda of brick surrounded by a rectangular portico of granite and marble, the roof of which is supported by 16 Corinthian granite columns. The rotunda is 143 feet in diameter, its dome originally being covered with gilded bronze plates which were carried away by Constantine. The interior is lighted by a single opening in the dome which produces so beautiful an effect that the temple was believed in antiquity to have derived the name Pantheon from its resemblance to the vault of heaven. Seven large niches once filled by statues of the gods to whom the temple was dedicated, now hold images of saints, for in 609 A. D. the building was consecrated a Christian church. During the middle ages the pope officiated here on the day of Pentecost when white rose leaves were thrown down through the aperture in the dome, to commemorate the descent of the Holy Spirit.

The Pantheon stands on the plain northeast of the Forum, once the Campus Martius. In the square in front, called the Piazza del Pantheon, is a large fountain, above which Clement 2 placed the upper end of a broken obelisk taken from the Temple of Isis, Rome.

Bädeker. Central Italy

Dennie, John. Rome of today and yesterday

Lanciani, R. A. Ruins and excavations of ancient Rome

Taine, H. A. Italy, Rome and Naples

Size 42x53

Publishers

Braun. Carbon. Size 3

Hegger. Carbon. Three sizes

MAISON CARRÉE, NIMES, FRANCE

The so-called Maison Carrée, at Nimes in southeastern France, one of the best preserved monuments of antiquity, dates most probably from the second century A. D. Its exterior is essentially as built, but the interior has undergone various alterations in consequence of the several uses to which the building has been put.

The view shows the east front and the north side. Its high substructure, mounted by 15 steps, and the deep portico mark the edifice as a temple of the typical Roman variety, though the divinity to whom it was consecrated is unknown. Including the portico the dimensions of the temple are about 82 by 40 feet. The columns are channeled and of the Corinthian order. The 10 that form the hexastyle portico stand free; the 20 remaining are engaged in the wall of the cella, to give the effect of a surrounding colonnade and break up the monotony of an otherwise blank wall. Such a temple is called pseudo-peripteral.

Much of the charm of the building lies in the beautiful sculptured ornament of the capitals and the entablature. In spite of its richness it is in perfect taste, so that the temple does not seem overloaded.

Recent investigations have shown that the lines of the stylobate and entablature curve out slightly, i. e. in a horizontal plane. This is an optical refinement not found elsewhere in Roman architecture. The curves of the Parthenon are different being in vertical planes.—*F. W. Heermance* (in *A. W. Elson & Co. Rise and progress of Greek and Roman art*)

Size 28x42

Publishers

Braun. Carbon. Size 3

Elson. Carbon. Size A, B



Harper's Black and White Prints
The Helman-Taylor Art Co.

MAISON CARRÉE; NÎMES, FRANCE



ACROPOLIS, ATHENS, GREECE

ACROPOLIS, ATHENS

The Acropolis or citadel of ancient Athens crowns with its grandeur of white marble a precipitous rock which rises about 260 feet above the city and extends 1000 feet east and west. From the summit clear against the sky, springs the perfection of Greek architecture, the many columned Parthenon or Temple of Pallas Athene, where stood the great statue of the goddess by Phidias. At the left are the Erechtheum, the temple and tomb of the Athenian hero Erechtheus and the Propylaea the gateway of the Acropolis, while at the foot of the hill stands the Theseum.

The Acropolis was the earliest site of the city, and was strongly fortified. After the expulsion of the Pisistratids it was considered sacred and reserved for the masterpieces of Greek art. In medieval times during the invasion of Greece by the Franks and Turks, the Acropolis became the abode of dukes and pashas and the Parthenon was successively a cathedral and a mosque. These famous structures remained comparatively unharmed till a late date in the Turkish domination. The Propylaea was finally shattered by an explosion, the Erechtheum destroyed by the overweighting of the roofs in an attempt to make them bomb proof and the Parthenon rent in 1867 by a powder explosion during the Venetian siege of Athens. Many of the best sculptures have been removed to European museums.

Bädeker. Greece

Taylor, Bayard. Greece and Russia

Tuckerman, C: K. Greeks of today

Wordsworth, Christopher. Greece

Size 42x55

Publishers

Hegger. Carbon. Three sizes

Different views

Braun. Carbon. Size 2, 3 -

Elson. Carbon. Size A, B

ERECTHEUM, ATHENS, IONIC PORCH

About 415 B. C.

The name Erechtheum means Temple of Erechtheus but though the Attic hero of that name was worshiped here, other cults also were carried on under the same roof. The building, of Pentelic marble, stands on the summit of the Athenian acropolis, to the north of the Parthenon. It is known to have been nearly completed before 409 B. C. It must not be regarded as a typical Greek temple in plan, being in fact of unique irregularity. Of all known works of architecture in Ionic style, this is the most exquisite. The proportions of the members, the profiles of the moldings and the sculptured ornaments, all are of the utmost possible refinement, both in design and in execution.

This view shows the eastern or principal front of the Erechtheum, as well as the north and south porches. The missing corner column of the front was removed early in this century by the agents of Lord Elgin and is now in the British museum. To the left of the temple may be seen the inner or western façade of the Propylaea, and, beyond, the island of Salamis. — *J. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 42x54

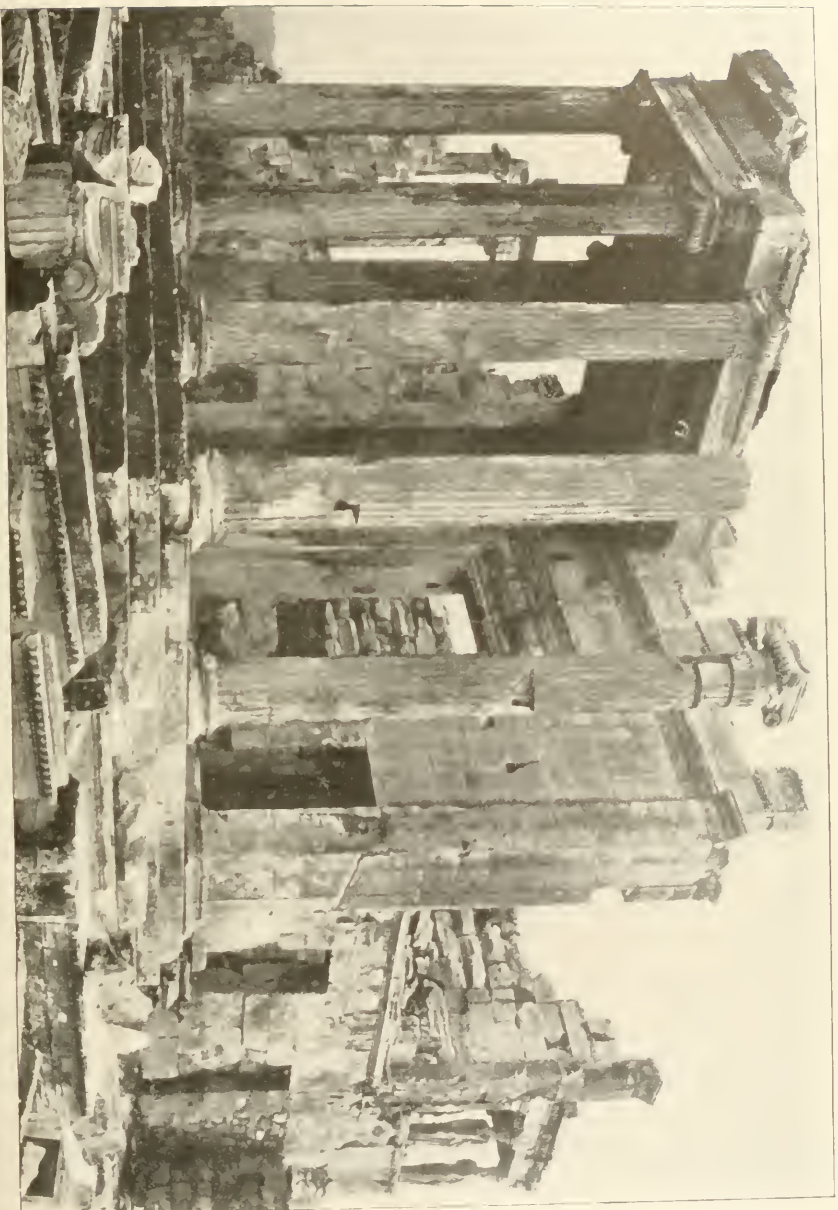
Publishers

Elson. Carbon. Size A, B

*Different view*Hegger. Carbon. Three sizes. (*See* cut following)



ERECHTHEUM, ATHENS—IONIC PORCH



ERECHTHEUM FROM THE NORTHWEST

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Harper's Black and White Prints

ERECHTHEUM AND CARYATID PORCH

Athens, Greece

ERECITHEUM, ATHENS, CARYATID PORCH

About 415 B. C.

For the general facts concerning the Erechtheum, see the preceding number. The south porch, or porch of the Caryatids, has for its most characteristic feature six female figures—maidens, as they are called in a contemporary inscription—used in place of columns. The three maidens nearest the west end of the porch rest their weight chiefly on the right leg; those nearest the east end, chiefly on the left leg. Otherwise all six are closely similar in general appearance, but there are numerous differences in detail, showing that the figures were not executed mechanically from a finished model. The second figure from the nearer corner is a terra cotta substitute for the original, removed by Lord Elgin. Furthermore, some modern pieces easily recognizable, have been inserted in the high base and entablature.—*A. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 32x38

Publishers

Braun. Carbon. Size 2, 3

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

PARTHENON, ATHENS

447-438 B. C.

The Parthenon, on the Athenian acropolis, was dedicated to Athena, the guardian goddess of Athens. It is, and doubtless always was, the most perfect example of the Doric style of temple architecture. Its finer perfections can be appreciated only on attentive study of the original, and, of drawings to scale, but the print conveys some impression of the severe and noble simplicity and harmony of the building.

Phidias, the great Athenian sculptor, is said to have had a general superintendence of all the artistic works executed under Pericles. The architect of the Parthenon was Ictinus, assisted, according to one account, by Callicrates. Its sculptured decoration consisted principally of two pediment groups, 92 metopes in high relief, and a continuous frieze in bas relief.

Having been converted into a Christian church, and later into a Mohammedan mosque, the building was blown up by an explosion in 1687. To this event its present ruinous condition is chiefly due. The material of the building is Pentelic marble.—*A. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 42x54

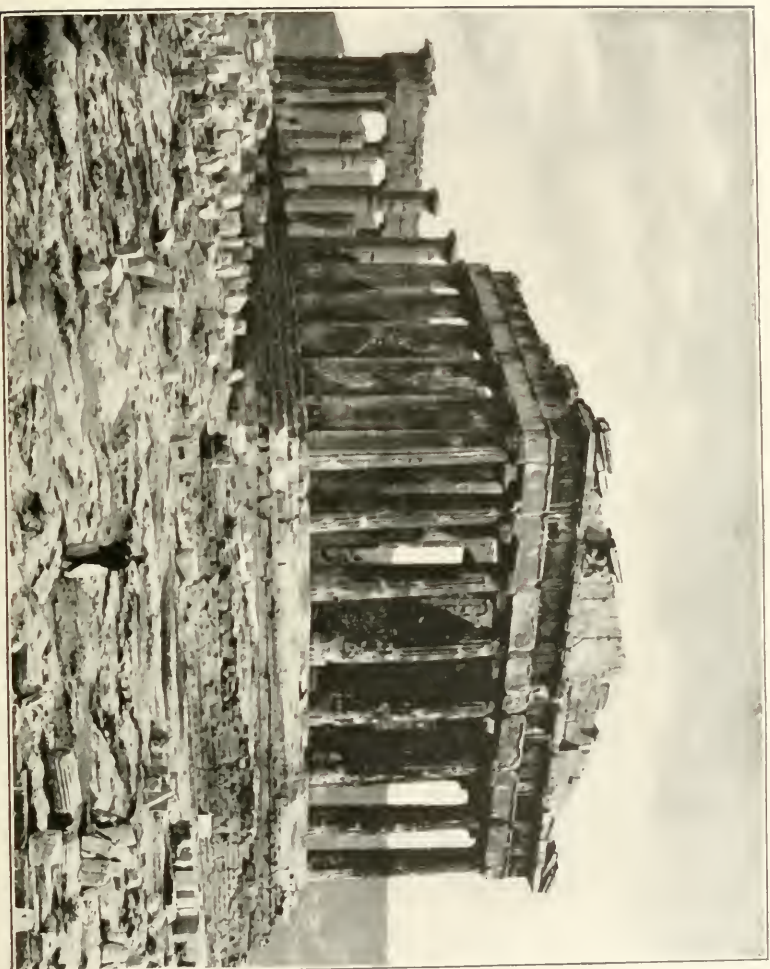
Publishers

Braun. Carbon. Size 1, 2, 3

Elson. Carbon. Size A, B

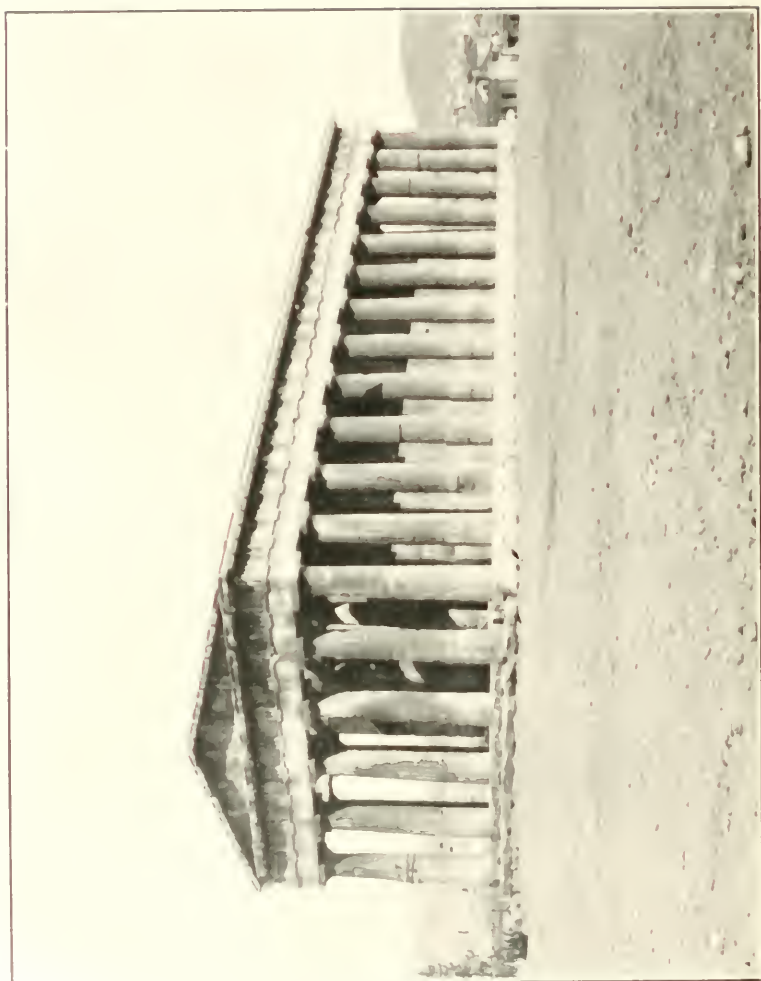
Different view

Hegger. Carbon. Three sizes



Harper's Black and White Prints
The Helman-Taylor Art Co.

PARTHENON; ATHENS, GREECE



TEMPLE OF THESEUS ATHENS, GREECE

THESEUM, ATHENS

About 460 B. C.

This most perfectly preserved of all Greek temples is situated on the end of a low hill to the northwest of the Acropolis of Athens, and which overlooks to the east what was the ancient Agora, or market place. The view shows the temple as a Doric peripteros of very usual proportions—six columns on the ends and 13 on the sides (counting, as always, the corner columns as belonging equally to both ends and sides). The lowest of the three steps is of *poros*, the two upper and the rest of the building of Pentelic marble.

Investigations made within recent years have established as a certainty that the pediments were once filled with sculpture, and a study of the dowel holes and other indications enable conjectures to be made as to the composition of these groups, though every fragment of them has perished. The extant sculpture of the temple is much mutilated, and consists in the first place of the 10 metopes placed on the east (the front) end and of the four metopes on each side adjacent to this east front. The subjects represented are the labors of Heracles and of Theseus. The remaining metopes of the temple were perhaps decorated with painted designs.

There are also two continuous (Ionic) sculptured friezes, one on each end of the cella. The frieze on the east is longer than the width of the cella, and reaches across on either side to the architrave of the outer columns, a unique feature. The exact subject of this frieze has caused much discussion. In general, however, it represents a combat in the presence of the deities. The western frieze represents the battle of the Lapiths and Athenians against the Centaurs.

Though the name Thesenn, Temple of Theseus, will probably always remain attached to this edifice, it is almost certainly an incorrect identification. The most probable of the numerous suggestions is that which makes it the temple of Hephestus, perhaps associated with Athena. In the early Christian centuries the temple was, as so often happened, converted into a church, and was dedicated to St George.—*T. W. Heermance (in A. W. Elson & Co. Rise and progress of Greek and Roman art)*

Size 27x40

Publishers

Braun. Carbon. Size 3

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

TEMPLE OF NEPTUNE, PAESTUM, ITALY

Sixth century B. C.

Posidonia, city of Poseidon, called Paestum by the Romans, was a Greek colony in southern Italy. Its ruins, consisting principally of a wall of fortification and three Doric temples, are situated in a low, marshy tract bordering on the Gulf of Salerno southeast of Naples.

The print shows the largest of the three temples (the so-called Temple of Poseidon or Neptune). This building shares with the Theseum in Athens the distinction of being the best-preserved columnar Greek edifice in existence. The material of which it is built is a coarse limestone, which was covered with a fine, hard stucco. This stucco has mostly disappeared, and the limestone has taken on a rich golden tint. The columns are of more massive proportions than those of a Doric temple of the fifth century, such as the Parthenon, and the echinus of the capitals is somewhat more widely flaring. The view is taken from the southeast.—*A. W. Elson & Co. Rise and progress of Greek and Roman art*

Size 28x42

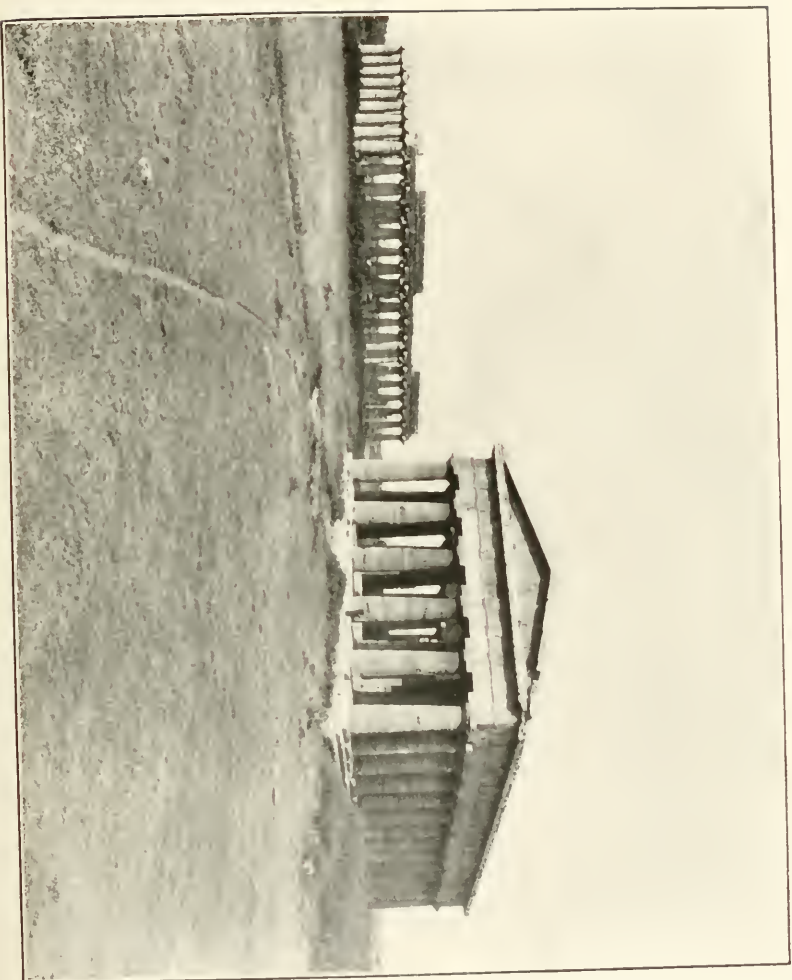
Publishers

Braun. Carbon. Size 2, 3

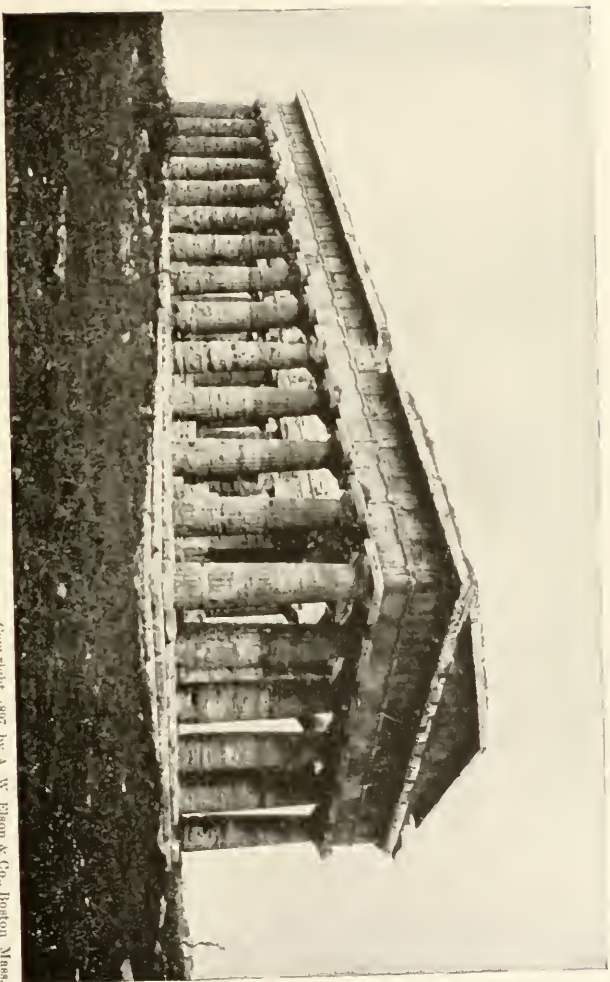
Hegger. Carbon. Three sizes

Different view

Elson. Carbon. Size A, B

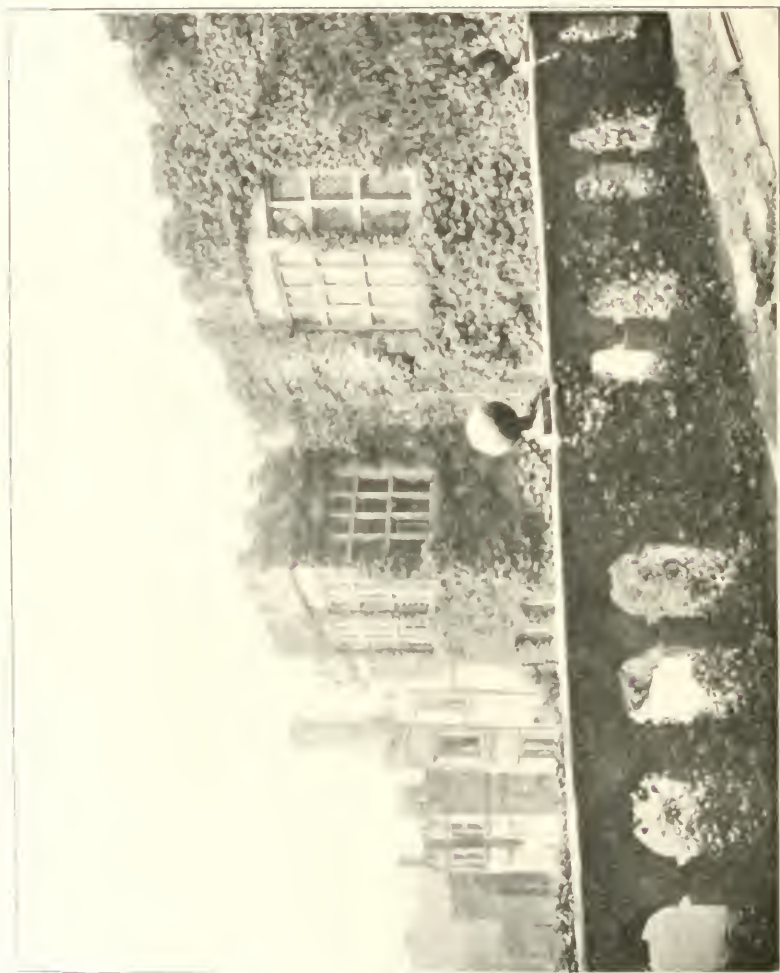


TEMPLE OF PAESTUM, GREECE



GREAT TEMPLE AT PAESTUM

Copyright, 1907 by A. W. Elson & Co., Boston, Mass.



HADDON HALL ENGLAND

HADDON HALL

This typical example of an old English baronial mansion is picturesquely situated two miles southeast of Bakewell, Derbyshire, on a slope rising from the Wye. Though unoccupied it is in a fair state of preservation. The building dates from an early period, coming in the 12th century into the Vernon family and by the marriage of Dorothy Vernon passing to the Rutlands who still own it, though the duke lives at Belvoir.

Bädeker. Great Britain

Size 42x53

Publishers

Hegger. Carbon. Three sizes

HOUSES OF PARLIAMENT, LONDON

The new palace of Westminster containing the two houses of parliament was built in 1840-50 in the richest style of the Tudor period, on the site of the building burned in 1834. It covers eight acres and contains 11 court yards, 100 staircases and 1100 rooms built at a cost of \$15,000,000. The exterior is of magnesian limestone and the interior walls are of stone from Caen, Normandy. There are three towers: the Victoria tower through which the queen is supposed to enter the house of lords; the middle tower and the clock tower, 318 feet high, supporting a clock with dials each 23 feet in diameter. Five hours are required to wind up the striking parts and the great bell weighing 13 tons is one of the largest known.

The river front of the building is 940 feet long, and is adorned with armorial bearing and statues of the English monarchs. The magnificent interior decorations are in harmony with the purposes of the building and the majesty of its proportions.

The house of peers is an oblong chamber 90 feet long and 45 feet broad. Portraits of the sovereigns of England since the conquest fill the stained glass windows, between which are statues of the barons who extorted the magna charta from King John in 1215. The queen's throne stands at the end of this chamber. The house of commons, finished in a simpler style than the house of lords, has 12 windows adorned with the armorial bearings of parliamentary boroughs.

Bulker London

Size 41x54

Publishers

Braun Carbon Size 2, 3

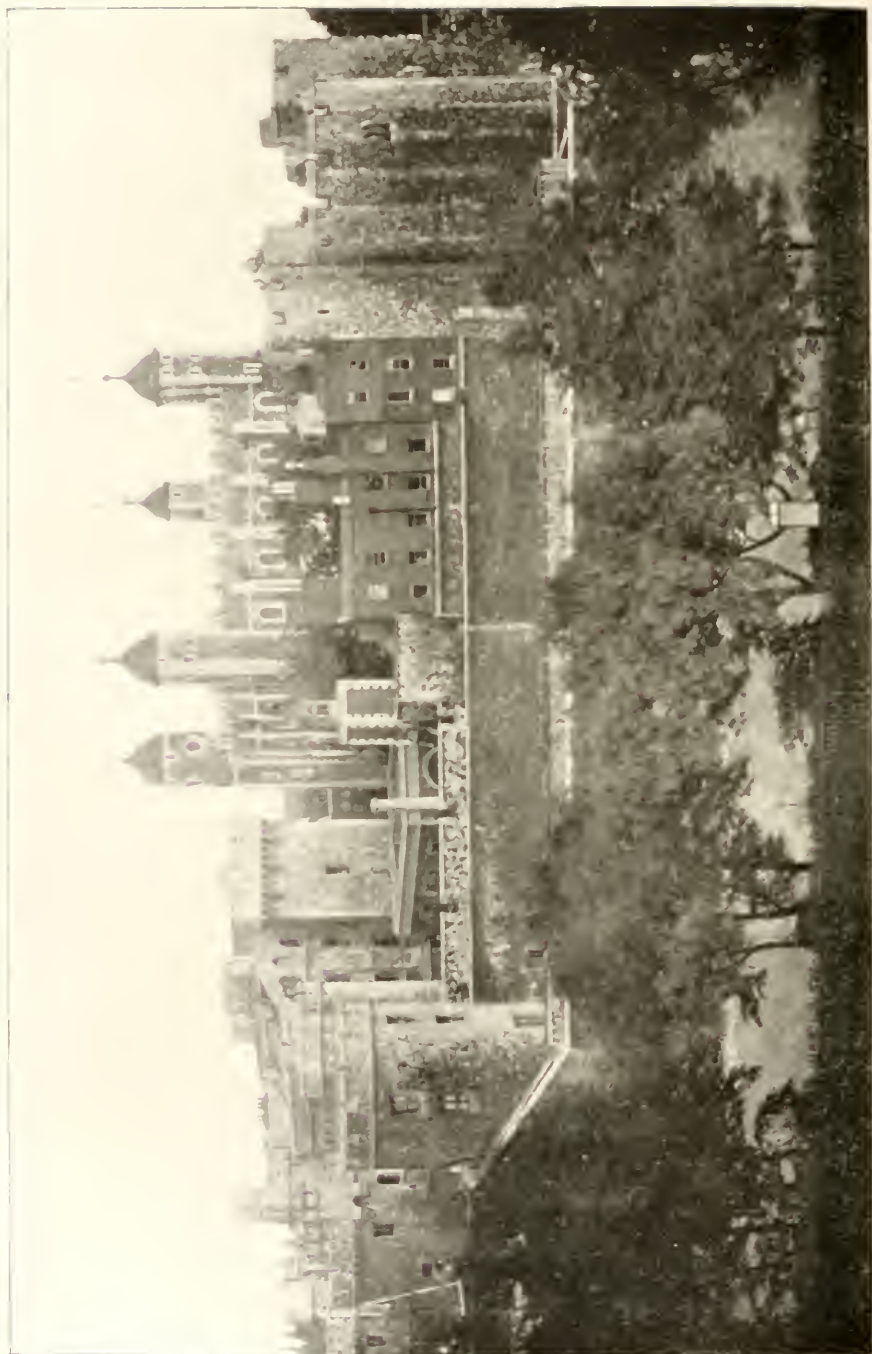
Elson Carbon Size A, B

Hegger Carbon Three sizes



Harper's Black and White Prints
The Helman Taylor Art Co.

HOUSES OF PARLIAMENT; LONDON, ENGLAND



TOWER OF LONDON

On the bank of the Thames below Tower hill and separated from it by ramparts and a wide moat is the immense pile of fortifications known as the Tower of London, covering an area of 13 acres and inclosed by a double line of walls. It is one of the oldest English forts and though at first a royal palace, it is famous in history as a prison. It is now a government arsenal kept in repair as a fortress. The moat was drained in 1843. Its four entrances are the Iron gate, the Water gate, the Traitors gate on the Thames side and the Lions gate on the western side, so called because the royal menagerie was kept here before its removal to the Zoological gardens. The Tower of London till inclosed in 1190 by a wall and a deep ditch consisted only of the great White tower which now rises conspicuously in the middle. This, with its halls and Chapel of St John, one of the finest examples of Norman architecture in England, was built by William the Conqueror in 1078 on the site of two bastions built by King Alfred in 885. The fortress was much enlarged by William Rufus and Henry 1 who built St Thomas's tower over the Traitors gate, by which state prisoners were admitted to the Tower in by-gone days. Of all English sovereigns, however, Henry 3 most enriched and adorned the Tower, for he regarded it rather as a palace than as a fortress and added the Water gate, the Cradle tower, Galleyman tower and the lantern. The collection of armor in the White tower presents in approximately chronologic order English war-array from the time of Edward 1 to that of James 2. The crown jewels and regalia valued at \$15,000,000 are kept in the Wakefield tower which is said to derive its name from the prisoners kept here after the battle of Wakefield. Among the jewels is the queen's crown made in 1838, in the front of which is a ruby given to the Black Prince and worn by Henry 5 at the battle of Agincourt.

Bädeker. London

Hare, A. J. C. Walks in London

Thornbury, W. Old and new London

Wheatley, H. B. London past and present

Size 42x51

Publishers

Hegger. Carbon. Three sizes

Different views

Braun. Carbon. Size 3. Two views

SHAKSPERE'S HOUSE, STRATFORD-ON-AVON

Shakspeare's birthplace, the most interesting spot in Stratford-on-Avon, is on the north side of Henley street, a two story cottage of timber and plaster. The age of the house is unknown, but the deed still exists, which shows that the poet's father, John Shakspeare, came into actual possession of the property in 1574. It is also proved by existing documents that John Shakspeare lived in Henley street in 1554.

At the time of the poet's birth, in 1564, his father used the house for his home and for his place of business, carrying on there his trade of wool-stapler and glover. At the death of John Shakspeare he left the house to his son William, who left it to his sister Joan; at her death to revert to his daughter Susanna, Mrs Hart, and her heirs. Since then it has passed through many hands. Finally funds were raised to rescue it from private individuals and save it for the public. It was then restored, as far as possible, to its original condition.

The little porch stands out into the street, after the ancient custom of houses in Stratford. On entering is the kitchen and living-room of John Shakspeare. The ceiling is very low, and the floor is of flag-stones, now broken into many pieces. The broad, low fireplace, with seats in the brick sides, is very suggestive of the home life of the Shaksperes, but the whole seems a humble setting for the towering genius growing up here.

The room on the right was originally the business portion, and is now used for a museum. Here are kept the rare copies of the poet's works, and all records and relics connected with him. At the back of the house is a garden filled with all the plants and flowers mentioned in the plays.—*A. W. Elson & Co. Here Shakespeare lived*

Size 28x40

Publishers

Braun. Carbon. Size 2, 3
 Elson. Carbon. Size A, B
 Hegger. Carbon. 24 x 36, 18 x 24

Different views

Elson. Carbon. Size A, B



Harper's Black and White Prints
The Helman-Taylor Art Co.

SHAKESPEARE'S HOUSE
Stratford-on-Avon, England



CASTLE OF ST. ANGELO, ROME, ITALY

CASTLE OF ST ANGELO, ROME

This structure was built by the Roman emperor Hadrian in the year 136, as a mausoleum for himself and his successors, and here the emperors from Hadrian to Caracalla were interred. The building rising 210 feet from a superstructure 342 feet square, occupies a conspicuous position on the right bank of the Tiber and is surmounted by a colossal bronze figure of St Michael. The original form of the building is greatly obscured, the statues which once adorned the exterior having been thrown down on invading Goths under Vertiges in 537.

The history of the building in the middle ages is almost the history of Rome. During Theodoric's reign it was used as a prison but usually it served as a fortress held either against an invading force or by the dominant party in Rome. The present name of the ancient mausoleum is traced to a vision of Gregory the Great, who while conducting a procession to pray for the cessation of the plague then raging, beheld the archangel Michael sheathing his sword over the building; in commemoration of this event Boniface 4 erected the chapel of St Angelo *inter nubes* on the summit. This was replaced under Paul 3 by a colossal marble angel which was finally exchanged by Benedict 14 for the existing angel in bronze.

Of the exterior, only the quadrangular basement and the lower part of the round tower are of the time of Hadrian, the exterior having been completely dismantled during the conflict between the French pope, Clemens 7 and the Italian pope, Urban 6. Restorations were begun in the time of Boniface 9 and though vigorously continued by Paul 3 were not completed till the present century when the building, now used as a fort, was strengthened by Pius 9.

Bädeker. Central Italy

Burn, Robert. Ancient Rome and its neighborhood

Crawford, F. M. Ave Roma immortalis

Hare, A. J. C. Walks in Rome

Size 42x54

Publishers

Hegger. Carbon. Three sizes

Different views

Braun. Carbon. Size 3

Elson. Carbon. Size A, B

VATICAN LIBRARY, ROME

At a very early period the popes began to preserve and collect documents and thus gradually formed the nucleus of the Vatican library which after frequent change of location is now established in the Vatican in 25 rooms besides the great library hall shown in the picture. The principal librarian is a cardinal from whom permission to use the library can after various formalities be obtained.

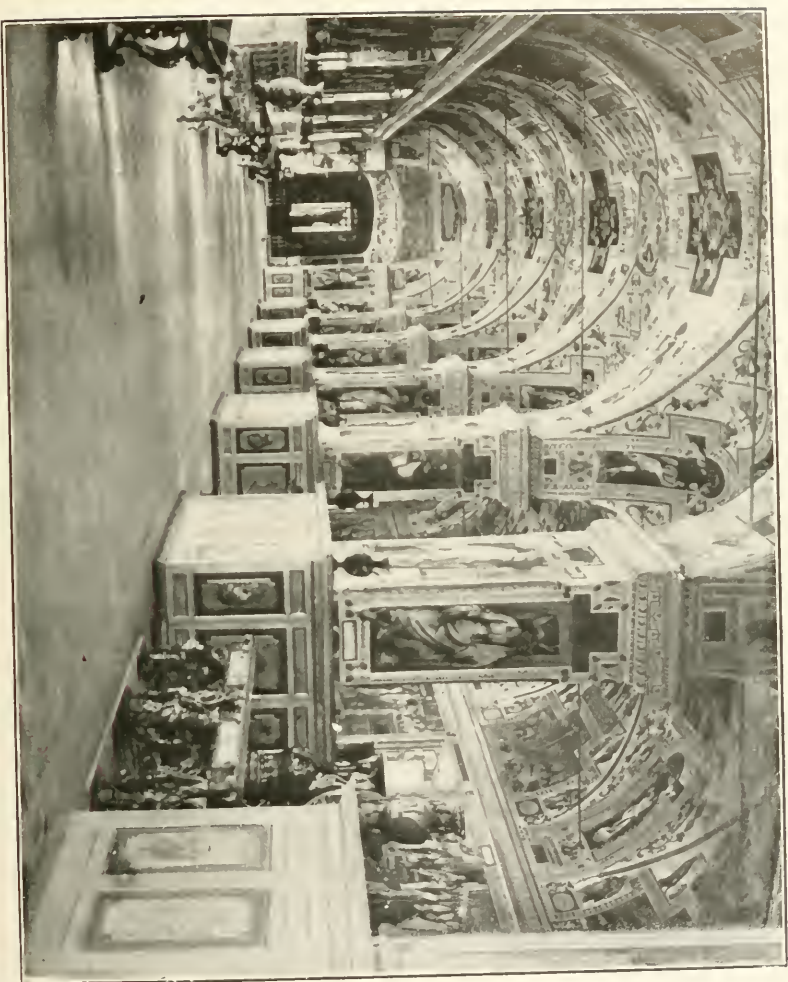
The great hall, 20 feet high, is supported by six pillars and paved with marble. By the walls and around the pillars are 46 small cabinets containing manuscripts, the most celebrated of which are exhibited in glass cases. At the end of the hall, corridors on either side lead to rooms containing portraits, frescoes and other treasures, including a collection of Christian antiquities.—*Bädeker. Central Italy*

Hare, A. J. C. Walks in Rome

Size 43x55

Publishers

Hegger Carbon Three sizes



VATICAN LIBRARY, ROME, ITALY



Harper's Black and White Photo

GRAND CANAL VENICE, ITALY

GRAND CANAL, VENICE

The curve of the Grand canal sweeps between two ranges of palaces, which, built each apart and for itself, involuntarily combine their diversities for its embellishment. Most of them are of the middle ages with ogive windows capped with trefoils, and balconies trellised with foliage and rosaces, all this rich Gothic fancy blooming forth in the midst of its marble lace work, without ever subsiding into the dull or the ugly; others, of the renaissance, display their three superposed ranges of antique columns. Porphyry and serpentine incrust the upper sections of the doors with their polished and precious material. Several façades are rosy, or mottled with delicate hues, their arabesques resembling the foam of waves delineated on the finest sand. Time has clothed these forms with gray, melting livery. The canal turns and you see rising from the water, like some strange and magnificent piece of white coral, Santa Maria della Salute with its domes, its clusters of sculpture and its pediment loaded with statues, and beyond, on another island, San Giorgio Maggiore. To the left is St Marks, the campanile, the piazza, and the ducal palace.—*Taine, H. A. Italy, Florence and Venice*

Bädeker. Central Italy

Size 42x54

Publisher

Hegger. Carbon. Three sizes

ALHAMBRA, GRANADA, COURT OF LIONS

The Alhambra built as a royal palace by the Moorish kings of Spain occupies an irregular space on the crest of a fortified hill in the city of Granada. After the expulsion of the Moors the palace passed into the hands of the Christians, and was occupied successively by kings and governors, French soldiers and later by tramps and vagabonds. As a result the whole building fell into decay and much of its choicest decoration was mutilated or removed. In recent years an attempt has been made to preserve the palace from farther destruction.

The most richly decorated part of the structure and the last to be completed was the Court of lions so called because of the 12 lions which support the basin of the fountain. This court is 92 feet long and 52 feet broad and is of white marble surrounded by a peristyle of 128 pillars arranged singly and in groups. Above the columns and connecting them are light, Saracenic arches ornamented with delicate arabesque and fretwork. The fountain with its clumsy lions is not so satisfactory artistically but this scarcely detracts from the charm which song and story has given to this romantic court.

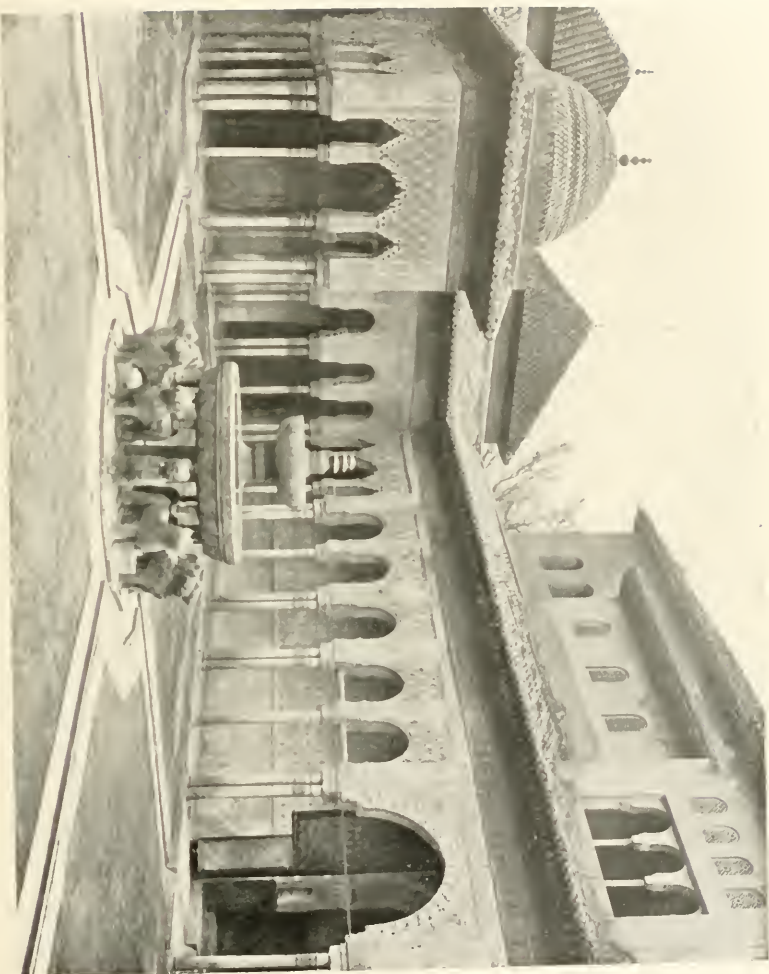
Irving, Washington. Alhambra

Size 42x53

Publishers

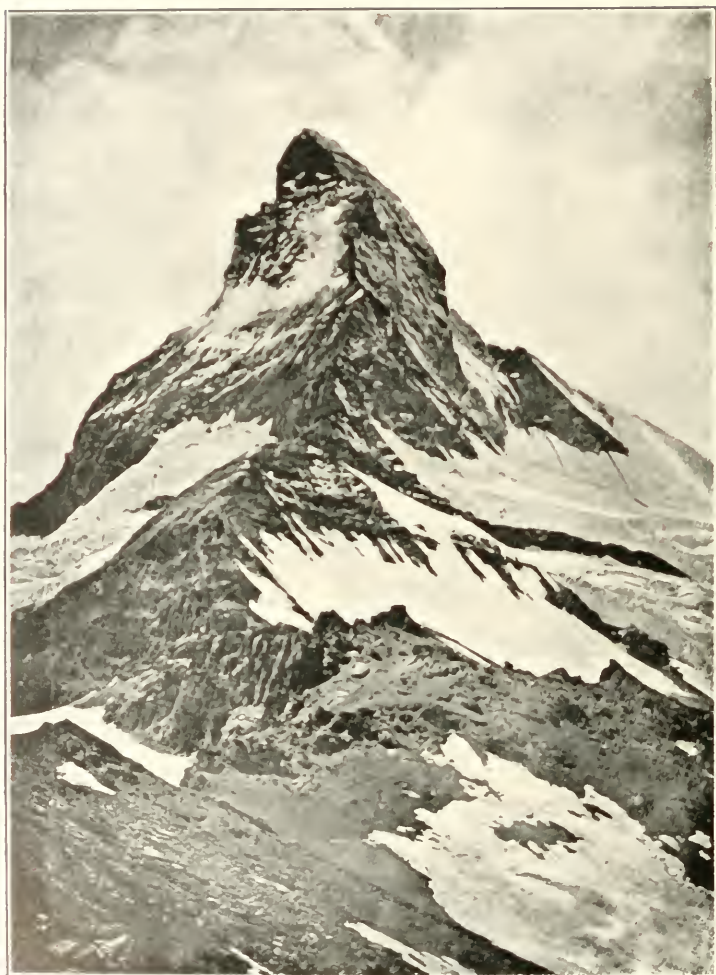
Braun. Carbon. Size 2, 3

Hegger. Carbon. Three sizes



Harp's Black and White Prints

ALHAMBRA COURT OF LIONS



THE MATTERHORN SWITZERLAND

MATTERHORN

The huge bulk of the Matterhorn looms up in majestic grandeur from the Pennine Alps on the border line of Switzerland and Italy. It towers into the sky like a colossal wedge, "savage, threatening, terrible yet resistlessly attractive." 15,000 feet above the sea level it is consequently above the line of perpetual snow but because of its precipitous sides, its peak is bare and black in contrast to the snow covered heights over which it towers.

The first successful ascent was made in 1865, by the Whymper party, ending in the tragic death of four of the number who were hurled down the side of the mountain through the breaking of a rope. Since then the ascent has been made at various times but disasters have attended many of the expeditions.

McClure's magazine, 5:339-48

Size 42x54

Publishers

Hegger. Carbon. Three sizes

Different view

Braun. Carbon. Size 2

ROAD TO THE PYRAMIDS, CAIRO

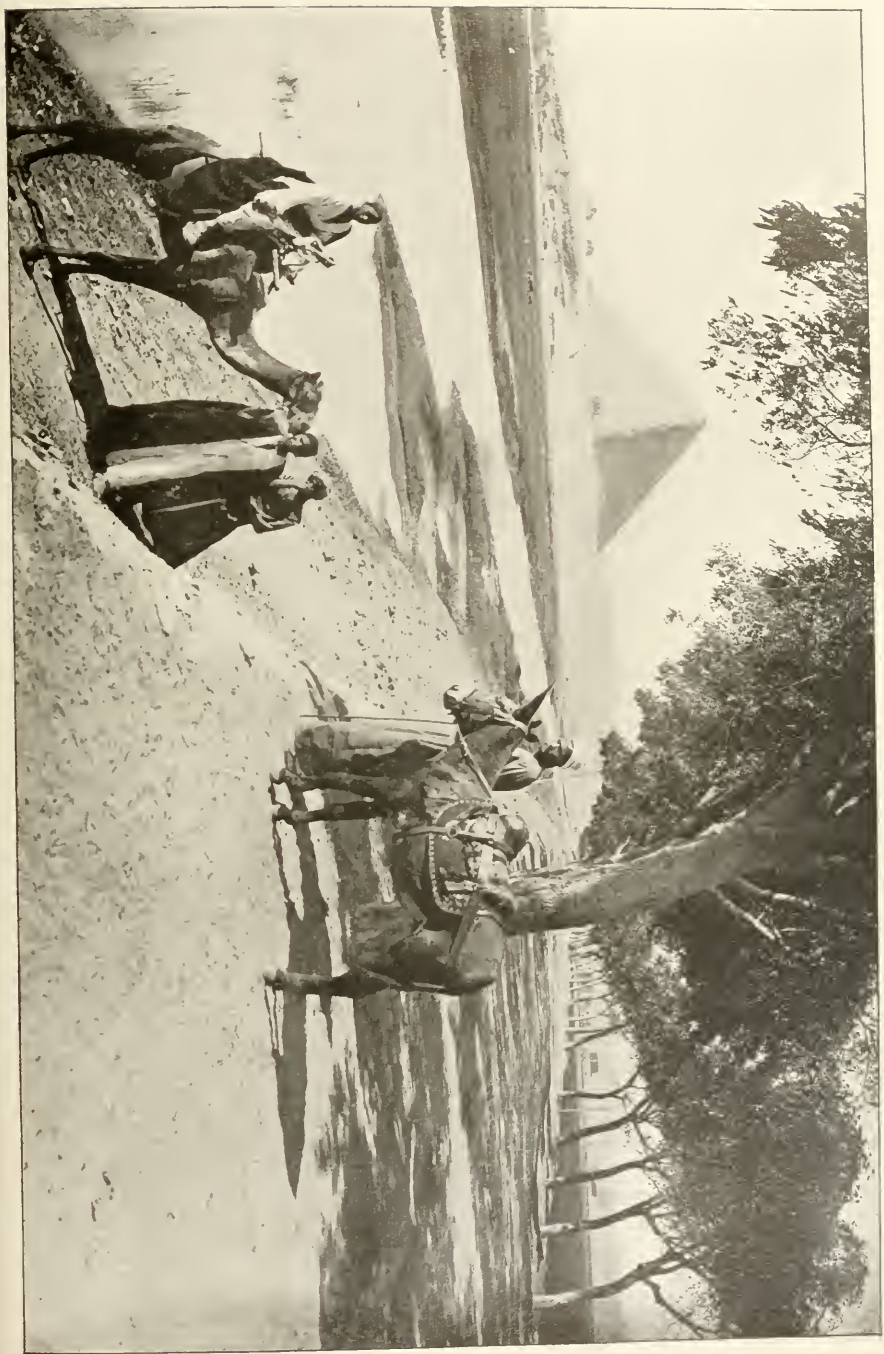
The road to the pyramids well kept and shaded by beautiful lebbek trees is the fashionable driveway of Cairo. Crossing the Nile by the great iron bridge it follows the west bank as far as Gizeh where it turns inland crossing the Upper Egyptian railway, and then leads straight to the pyramids about five miles distant. Small white herons are frequently seen by the side of the river snapping at their prey half hidden in the bulrushes.

Badeker. Egypt

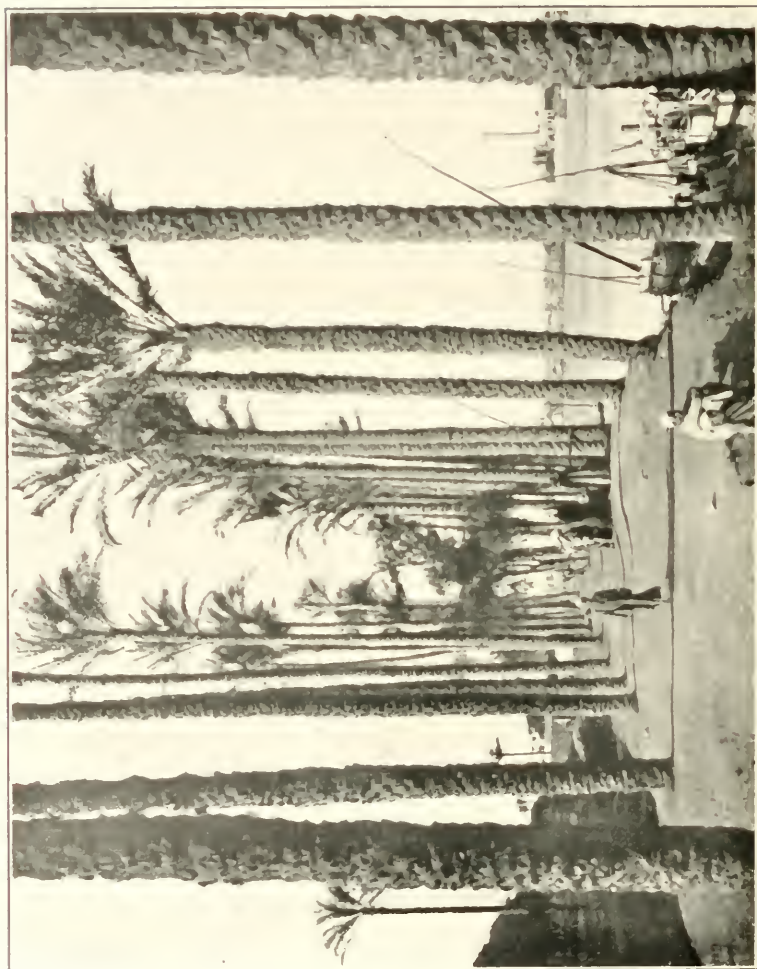
Size 43x54

Publisher

Hegger. Carbon. Three sizes



ROAD TO THE PYRAMIDS, CAIRO, EGYPT



AVENUE OF PALMS, CAIRO, EGYPT

AVENUE OF PALMS, CAIRO

This avenue along the Nile shows the characteristic palm tree of Egypt, of great height and with enormous trunks, their broad tufts crowning them like capitals and producing a dense shade impenetrable by the sun's ray. Along this road their symmetry produces the effect of an immense colonnade supporting a vast dome of wonderful verdure.

Curtis, G. W. Nile notes on a Norwadji

Size 42x54

Publisher

Hegger. Carbon. Three sizes

GARDEN OF THE GODS, COLORADO

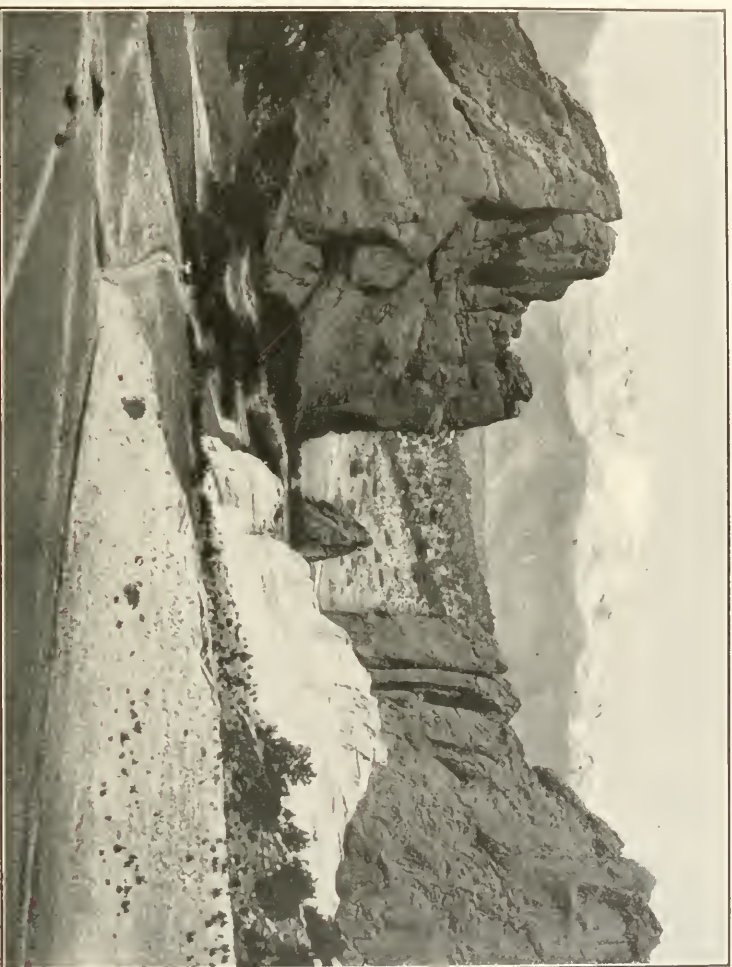
The Garden of the gods, a valley of 500 acres in Colorado near Manitou, is one of that state's greatest natural wonders. Through erosion strange freaks of sculpture and of architecture have been perpetrated in the red granite. Inanimate stones suggest quaint and grotesque animal forms, battlemented walls and slender spires, many of which have received appropriate designations such as Statue of liberty, Cathedral spire, Bear and seal, Lion. Some monoliths are nearly tabular and reach the height of 300 feet. Two of the loftier ones make the portals of the famed gateway. After their form the most striking feature is their color which glows with an intensity of red unknown in rocks of the east. Outlined against the sky is Pikes peak.

Ingersoll, Ernest. Crest of the continent

Size 22x40.

Publisher

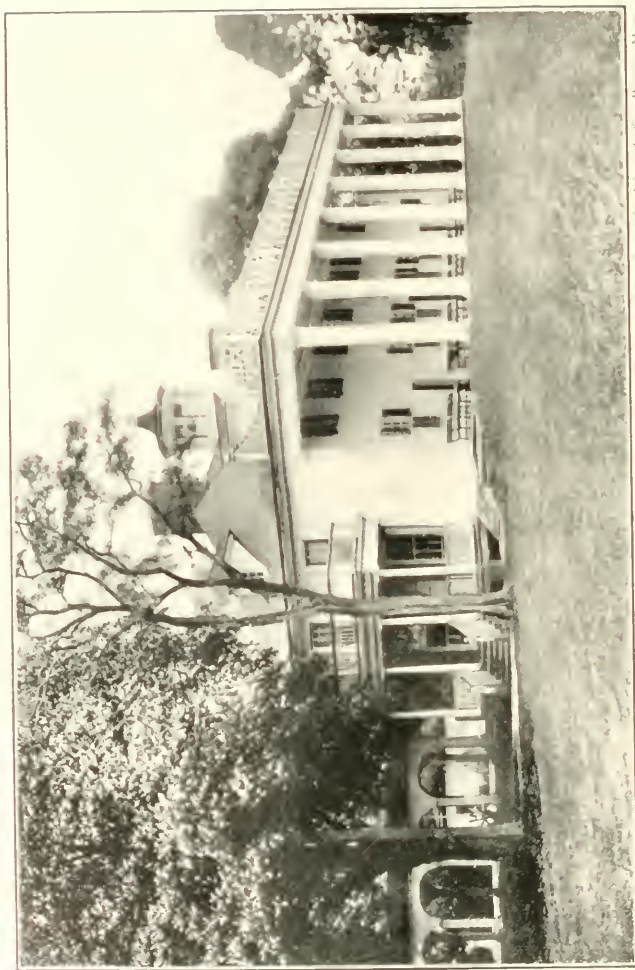
Detroit publishing co. Photochrome. 10 x 34¹/₂



Harper's Black and White Prints
The Heinemann-Taylor Art Co.

THE GARDEN OF THE GODS
Yellowstone National Park

Copyright, 1898, by Detroit
photographic co.



WASHINGTON'S HOUSE, MT. VERNON

Copyright, 1911, by A. W. F. and A. Co. B. F. M.

MOUNT VERNON

In the will of Lawrence Washington, the grandfather of our hero, he bequeaths to his daughter Mildred all his "land in Stafford county, lying on Hunting creek, by estimation 2500 acres." This included the present Mount Vernon estate, though not under that name. Mildred died in infancy, and on the death of her mother and one of her brothers it was inherited by his surviving brother, Augustine, the father of Washington, in 1730. On the death of Augustine Washington it was inherited by his son, Lawrence, and through him passed to Washington.

By taste Washington was an agriculturist, and he was never so happy as when planting and improving these Mount Vernon acres. Besides the larger operations of the agriculturist he loved to beautify the land that was immediately around the mansion house, planting trees and maintaining a beautiful garden which still remains. For several years during the revolution he was not able to see his home, but so accurate was his knowledge of the estate that through directions to his manager he carried it on in the midst of his other absorbing duties.

Here to Mount Vernon he brought his bride in 1759, and here he died Dec. 14, 1799. His tomb is just below the house, between it and the landing stage on the river. The rooms of the house are not large except the banquet hall, at the right end, which is high and imposing. His library was at the left end and the living rooms on either side of the hall which runs through the middle of the house from front to rear.

A debt of gratitude is due from the country to the Mount Vernon ladies association for the preservation, in all its dignity, of the stately home of Washington.—*A. W. Elson & Co. General Washington*

Size 26x40

Publishers

Elson. Carbon. Size A, B

Different views

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

NIAGARA FALLS

This picture gives a general view of the American fall at the left and the Horseshoe or Canadian fall beyond, the mighty waters of the Niagara river being divided at the brink of the falls by Goat island. On the brow of the American fall and connected with Goat island by a foot bridge is Luna island named from the rainbow seen here at full moon. At the extreme left is the ferry from which the *Maid of the Mist* is just starting on its short but thrilling journey into the seething waters at the foot of the Horseshoe fall. The ferry and the rocks below the American fall are connected with the high above by a covered incline in which is a cable car line and a stairway of 251 steps. Goat island and all the American land about the falls is now a reservation of the state of New York.

Badeker, United States

Size 42x54

Publishers

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

Different views

Hegger. Carbon. Three sizes



NIAGARA FALLS
Niagara, N. Y.



CAPITOL AT WASHINGTON, D. C.

CAPITOL, WASHINGTON D. C.

The capitol, finely situated on a hill 90 feet above the level of the Potomac, dominates the entire city with its soaring dome and ranks among the most beautiful buildings in the world. It consists of a main edifice of sandstone painted white and of two wings of white marble. It covers an area of $3\frac{1}{2}$ acres. The main building with its original low-crowned dome was completed in 1827; the wings and the new iron dome 288 feet high were added in 1851-65. The general style is classic with Corinthian details. The principal façade looks toward the east as the city was expected to spread in that direction and the capitol thus turns its back on the main part of the city and on the other government buildings except the spacious Library of congress which it faces. A fine marble terrace approached by two broad flights of stairs has however been constructed on the west side of the capitol and adds great dignity to this view of the building. The dome is surmounted by a figure of Freedom. The front or east façade (shown in the picture) is preceded by three porticos the main entrance being in the center, the senate wing at the right and the house of representatives at the left. The president's inauguration takes place on the broad steps in front of the main doorway.—*Bädcker. United States*

Size 42x52

Publishers

Elson. Carbon. Size A, B

Hegger. Carbon. Three sizes

FALLS OF THE YELLOWSTONE

Flowing north from Yellowstone lake through the upper falls, the Yellowstone river suddenly contracts from 250 to 75 feet in width and plunges from a height of 310 feet to the chasm below, forming the Great or lower falls of the Yellowstone. From this point for 24 miles extends the grand cañon of the Yellowstone. The formation and coloring of the crags and cliffs are exceedingly picturesque.

Size 27x35

Publisher

Detroit publishing co. Photochrome 21³/₄ x 29¹/₄



Harper's Black and White Prints
The Helman-Taylor Art Co.

Copyright, 1898, by Detroit
photographic co.

FALLS OF THE YELLOWSTONE

Yellowstone National Park



Metropolitan Museum of Art, New York
Copyright, 1906, by A. W. Elson & Co., Boston, Mass.

WASHINGTON CROSSING THE DELAWARE

Emanuel Leutze, 1816-68.

LEUTZE. WASHINGTON CROSSING THE DELAWARE

Leutze's father emigrated from Germany with his family on account of dissatisfaction with the political institutions under which he was living. Emanuel was a boy of poetic temperament with admiration for heroic deeds. It can be readily understood, therefore, how so dramatic an incident as Washington crossing the Delaware, on that memorable Christmas night, took hold of his imagination and inspired him to one of his best efforts.

This period of the revolution was most trying to the great general, for the capture of Gen. Lee, earlier in the month, had deprived him of the support he expected from him. He determined to strike a blow at the Hessians who were encamped on the other side of the river at Trenton, the plan being that three divisions should cross at the same time from different points: General Putnam below, General Ewing about one mile above Trenton, and the force under his own command about eight miles further up the river. The crossing was begun at dusk and was not completed till a few hours before daybreak the following morning. The artist has seized the moment where one of the boats is in midstream, Glover's Marblehead fishermen battling with the current and ice floes, while Washington stands near the bow, a figure full of majesty and calm in the midst of his trials.

There is an anachronism in the picture, the flag being that which congress adopted some months after this event. Whatever the defects of the painting, however, it is inspiring in its treatment, and the end which Leutze no doubt aimed at, of showing the power, the dignity, and greatness of his hero, is fully attained. The painting hangs in the Metropolitan museum, New York.—*A. W. Elson & Co. General Washington*

Size 30x38

Publishers

Elson. Carbon. Size A. B

Hegger. Carbon. Three sizes

Administrative details. Many practical difficulties were revealed in evolving a system of lending framed pictures and here as in the selection of pictures the lack of precedent made experiments necessary. The original plan provided frames of two sizes (31x43 in. and 21x27 in.) selected as standard because actual measurements showed that these two sizes fitted the greatest number of pictures. The wood used was oak, the small size being 3 inches and the large 4 inches in width. The frames were strongly made with braces at the corners, and were provided with removable backing and buttons so that pictures could easily be changed from frame to frame. The purpose of this was to save expense of transportation and breakage of glass. Experience proved that the administrative gain was more than offset by loss in artistic effect, the importance of marginal widths having been undervalued. It has therefore been decided hereafter to frame each picture permanently.

The only two serious drawbacks to this plan are the danger of breakage and cost of transportation, both of which are dependent wholly or in part on the glass. This naturally suggested omitting the glass and accordingly the frames are now made with a wide inner margin to hold without glass the picture mounted on thick cardboard. This lack of protection will doubtless result in some damage, but it will probably be considerably less than that now caused by breakage which often scratches and sometimes cuts the picture. The cost of replacing broken glass must also be considered, particularly when this is done in the smaller towns where high prices and inferior quality of glass are likely to be found.

Fees. The original fee was \$3 for four large pictures for half the academic year, two small pictures counting as one large one. Sometimes however, available space in the schoolroom required five and only five pictures and it therefore seemed desirable to lend each picture separately. Accordingly the fee is now \$1 for each picture, express charges both ways being paid by the state.

Time limit. Pictures were formerly lent for half a year, but this is too short a time to permit the pupils to become acquainted with each picture. Moreover, the labor involved in packing and hanging

pictures twice a year proved to be a serious consideration. The time limit was therefore changed to one academic year.

Size. In the belief that certain schools would have space only for smaller pictures each subject was originally provided in the large and small sizes. With few exceptions however it has been found that available space in schoolrooms for pictures is usually over blackboards, windows or doors, for which location large pictures are most desirable. Different sizes of the same picture have therefore been abandoned, each picture being usually in the largest size obtainable in the best reproductions.

Quality. The pictures used are of the highest grade published and include Berlin photogravures, Copley, Foster and Soderholtz prints, and Braun, Elson, Hanfstaengl and Hegger carbons.

Permanent decoration. Before buying pictures a specialist should be consulted and a general plan adopted which will insure harmonious development and secure results valuable both artistically and educationally. A pleasing tint on the walls will enhance the artistic effect and esthetic value of the pictures, casts and other decorative material used. If only a small fund is available it is more judicious to buy a few good pictures which will be of permanent value than to cover the walls with a number of cheap or ill-chosen prints that are likely to lose their interest and material value, as the art perceptions and critical faculty become more highly developed.

A few catalogues are published containing some useful suggestions but if possible a committee should see every picture before buying and arrange for satisfactory framing. It is safer to buy only pictures produced by publishers of recognized reputation for superior worth, leaving to others experiments with the products of little known publishers or dealers in cheap prints. It is true that some cheap prints can be used to advantage in schoolroom decoration but not all are fadeless and few are rich in tone and free from crudity in their contour lines. The paper is often so thin that it crinkles in damp weather, or of inferior quality so that it turns yellow, or with a glossy finish which receives the imprint on the surface thus producing a harsh effect. Cheap prints from the same plate vary in quality so that it is unsafe to buy without seeing the actual picture.

All subjects which are not likely to be helpful as well as pleasing to high school pupils and all cheap trashy prints should be rigidly excluded, great caution being exercised in accepting proposed gifts. The size of pictures must be determined by the subject and the available space, but it is seldom worth while to frame a print smaller than 16x20 inches.

State grants. The University will duplicate money held by high school authorities for pictures approved as to subjects, quality and prices. Much latitude is allowed in choice of subjects but only pictures of superior quality will be approved. The standard of excellence in various kinds of reproductions has been set by certain publishers, and to simplify the question of University approval information as to the publishers of the best reproductions of the 100 pictures in the traveling collection has been added. The names and addresses of those whose work is best known in New York high schools as being of superior grade, readily obtainable and reasonable in price will therefore be found on p. 200.

All subjects suitable for high schools now published by these firms will be approved for duplication at the price at which the University could buy the same picture. In consideration of duty-free importation of pictures for educational purposes and of the number of pictures bought by the University for lending and permanent location in its branches throughout the state, discounts of from 33 $\frac{1}{3}$ % to 50% from published prices have been secured from these firms by the University. School authorities unable to get these discounts and wishing to secure from the state the entire amount held for pictures should transmit their orders through the University.

To the list of publishers printed on p. 200, others will be added as their work becomes favorably known in New York schools. Meanwhile other publications may be approved but they must first be sent to the University for inspection.

The value of simple but well made frames with glass of first quality will also be duplicated. Lists of pictures for approval should be sent before buying and should state the publisher, subject, kind of print, size, list and net price; if framed, the width, kind of wood, quality of glass and price should be indicated.

Casts. Good plastic reproductions are also of great value in decorating school rooms and in order to encourage their purchase they will be treated like pictures in duplicating money spent by schools. At present, casts will be approved only after inspection.

Small pictures and lantern slides. In order to supplement the wall pictures, which have thus far in New York been used mainly for decorative purposes, the University has also traveling collections of small pictures and lantern slides. Not only in art but in other subjects more commonly taught in high schools, the importance of pictorial aids in teaching is now well recognized, but for all except the richer schools good pictures and lantern slides except in very limited numbers are unattainable. The traveling pictures which are used to meet this need are photographs about 8 x 10 in. in size and of the best quality available. They are mounted on 11 x 14 in. tinted cardboard, a uniform size having been adopted for convenience in storing them. The catalogue is not printed but lists of pictures recommended for various subjects will be issued.

An evening with the stereopticon is another effective and agreeable means of impressing ideas, made possible to the poorer schools in New York through the lanterns and slides lent by the University. The lanterns are supplied with screens and attachments for using oil, gas or electric light. When acetylene gas is used, the carbid is sent with the lantern the borrower paying for the amount consumed at the rate of 10 cents a pound. Other gas must be provided by the borrower. The lantern slides like the pictures, cover a wide field but no printed catalogue is issued.

The fee for 100 photographs or 100 slides or for a lantern is \$1 for each month or fraction, all transportation charges being paid by the University. For a nominal sum, therefore, every New York school may be provided with illustrative material of great value and usefulness.

SCHOOLROOM DECORATION OUTSIDE NEW YORK

In nearly every state there are indications of an awakening interest in the importance of art education during school days. In the larger cities considerable sums are being raised by taxation and from private sources for use solely in attempts to make the schoolroom a place of beauty and of inspiration to those who come there day after day. In almost every issue of *Art education*, published monthly by the J. C. Witter Co., New York, new activities are recorded, and the increasing number of clubs and associations whose purpose is to abolish bare and dingy walls from American schoolhouses is a familiar sign of the general interest that is felt. The principles enunciated at meetings of these bodies are of interest as showing the trend of the present movement, and a few of them are here reprinted:

There is too much "humdrum" in the world and not enough of beauty; and it is for us as teachers of art to introduce beauty into the classroom, that the pupils may be accustomed to it and may themselves learn to select that which is beautiful in form and color. Too much attention can not be paid to the proper selection of beautiful objects for the groups, graceful plant forms, simple and chaste form for the exercises in decorative design, and appropriate pictures for the schoolroom walls. These are agencies in the comprehensive study of art education.—W. A. Mason, Philadelphia. *National Education association, proc.* 1899:939

It is utterly impossible for students to develop along lines of artistic and manual work, or to grow into any appreciation of things artistic without passing the formative period of their lives in an artistic environment. Almost without exception the pupils in our public schools come from homes whose furnishings are utterly bad from an artistic point of view. They do not know the difference between good and bad pictures, good and bad wall papers, carpets, furnishings, etc. because they have never seen anything good.

It is in the province of the schools to supply this deficiency and to develop good taste in students, not alone by a study of the dates of certain schools, the lives of great masters, or the memorizing and adapting of characteristic ornamental forms, but by surrounding

them throughout their school life with casts and pictures of the greatest works of architecture, sculpture and painting. This artistic environment is as necessary to the development of good taste in art as a library is to the development of good taste in reading; and who shall say that the one is not as practical and beneficial in the full development of the student as the other? This development of taste should, however, not stop here.—Miss J. A. Greenc. *National education association proc.* 1899:957

Prof. Tyndall has said that "one well illustrated page conveys more knowledge to the mind of the student than 10 pages of reading matter." But besides making us observant of what is within our reach, the graphic arts give us a clear conception of what lies beyond it; past history, distant countries, and great discoveries by the aid of art are made visible to us, and intricate details of construction which could not be understood by verbal description are made perfectly clear by illustration. If all the great works on engineering, botany, zoology, travel, biology, anatomy, etc. were stripped of their illustrations, what would they be worth to the university student?—H. T. Ardley. *National education association proc.* 1899:962

The movement for the adornment of our schoolrooms is advancing amidst great enthusiasm. No other educational movement of the decade seems so likely to be fraught with so far-reaching and important consequences. For it is believed that by virtue of school decoration—by keeping children from an early age in constant association with the best art—a serious regard for the fine arts may be made general in the nation.

The reading and study of fine selections in prose and verse furnish the chief esthetic training of the elementary school. But it should be reenforced by some study of photographic or other reproductions of the world's great masterpieces of architecture, sculpture and painting. The frequent sight of these reproductions is good.—*Rep't on correlation of studies.* *National education association proc.* 1895:293

We have tried an experiment in one of our poorest and worst schools. The school was slow and dead—no interest or vitality on the part of either pupils or teachers. About \$1000 worth of pictures and casts were placed in this building and the change in the dress,

manners and character of the pupils is almost incredible.—*Walter S. Goodnough. Art education 4:225*

The books our boys and girls read, and the pictures they look upon, are strong elements that mold their plastic characters. A love for beautiful and elevating pictures as well as love for good books, should be the best gifts with which we should desire our children to be endowed.—*Sup't E. B. Maglathlin. Art education 5:127*

Surround young people during school hours with pictures and statuary, set off by tinted walls and ceilings and the silent beauty, irradiating therefrom will quicken and purify the taste without encroaching upon school time, or in any way interfering with school work.—*Art education 4:88*

It remains with us more than we realize, to determine whether these silent teachers of childhood shall be selected from the petty, coarse or sensual things of life, or from the grand, beautiful and eternal. "The children of today are the society of tomorrow." Shall that society be rich in the great and beautiful inner world or ignoble and commonplace? It remains with us to say.—*Art education 4:215*

About all that we can really do is to environ the child in a sensible and wholesome way and leave him to himself. This environment must be such as to build up the highest and noblest character. It is not that the child shall stand before a picture, but before a picture which will bring a powerful influence for uplifting and purifying character.—*Dr Richard G. Boone. Art education 4:225*

An interesting example of practical efforts to accomplish esthetic ends is found in East Saginaw (Mich.) where good pictures were obtained through a soap industry. The proprietors agreed to distribute a number of good reproductions in return for soap wrappers. These were collected by the children in such numbers that pictures were soon in nearly every room. Later, the primary grades introduced an effective system of coupons in one of the newspapers.¹

Maine. The school improvement league has been working since 1898 for the improvement of school surroundings and the advancement of art in the schoolroom. The organization includes 1) local leagues, formed in the several schools of the towns; 2) town leagues,

¹See Art Education 4:152.

whose membership consists of the officers of the local leagues; and 3) the state league, whose members are delegates from the town leagues and members of local leagues holding diplomas.

The funds of the local leagues are used to purchase at least two pictures and one piece of statuary which remain for one term in the possession of the league purchasing them. During this time a careful study is made of artists lives and the story of the picture or cast. Discussions are conducted in such a way as to enable the children to understand the thoughts and feelings which the artist sought to embody. At the close of the term the pictures are exchanged with the nearest leagues in the same town. The success of the plan is encouraging.—*Maine school report 1898*

Boston Mass. The earliest systematic efforts for schoolroom decoration in Boston public schools dates from 1871 when the hall in the Girls high school was decorated with casts from the Parthenon frieze. In 1833 the Boston school committee in an official document suggested certain schemes looking to an American effort similar to the English movement advocated by John Ruskin and others. Following this were Ross Turner's experiments with new buildings at Salem, in which art and history joined hands so cleverly that Mr. Turner's reputation in this direction has become national. In May 1892 a Public school art league was formed in Boston, under whose influence decorative schemes were installed in primary, grammar and high schools. Memorial rooms, notably in one of the high schools and also in the Horace Mann school for the deaf have been decorated by means of funds supplied by individuals. The women's clubs of Boston have been most helpful in aiding this movement particularly in primary schools and kindergartens.

While outside influences have been active the pupils of the schools have not been idle. Each graduating class leaves one or more examples of art influence behind while the alumnae associations and local clubs have been effectively engaged. Four high schools not yet completed have already considerable funds for decorative purposes. An important feature is the clause in the rules and regulations requiring expert approval of every picture chosen.

The Boston public library has been a power in interesting the

citizens in art study. Its photographic section is always open to the public; it arranges constant displays of photographs illustrating art history in its exhibition room and in the branch libraries throughout the city; and clubs and reading circles meet at the library to study art topics. Many of the public schools are equipped with stereopticons or solar cameras and small traveling collections of lantern slides give added interest to historic art and picture study.—*James Frederick Hopkins, Director of drawing, Boston*

Brookline Mass. The works of art in the William H. Lincoln school are almost all in plaster. In the assembly hall is a selection of the more perfect parts of the frieze of the Parthenon. This extends around the entire hall and is 3 feet 6 inches in height. It was made under direction of the authorities of the British museum. On the platform are statues of Minerva, Urania and Caesar Augustus, each 7 feet in height. Above the platform is a relief 6 feet by 9, representing Minerva wrestling with the giants or the contest of wisdom and ignorance. At the back of the hall are five busts: Marcus Aurelius, Demosthenes, Homer, Caesar, Cicero. The hall is plastered nearly to the roof, leaving exposed the construction timbers which are stained cherry, while the walls are tinted in Pompeian red. For large rooms this style of decoration is more impressive than pictures, more inspiring, more elevating.—*Ruth E. Lander (in Art education, December 1897, p. 45)*

Springfield Mass. The movement was started here about five years ago, by Miss Georgia W. Fraser (now Mrs Arkell) then supervisor of drawing in the public schools. The first funds raised were the proceeds of two illustrated lectures given by her and thus the Barrows and Buckingham schools made a beginning. The next year the principal of the Buckingham school with a friend began to solicit subscriptions. The paper was fortunately headed by a subscription of \$25 and this inspired others to follow with generous sums. After much canvassing, over \$500 was raised and then the purchase of pictures and casts was begun.

Only superior reproductions (principally carbon photographs) were bought, and much care was taken in selecting appropriate subjects of unquestioned artistic value. The framing also received

careful attention, the frames being kept simple and while each subject was looked upon as a special problem, the unity of the collection was also considered in choosing the frames.

When the pictures and casts were ready an afternoon reception was given at the school when the friends who had subscribed, as well as parents of the pupils and the teachers of the city could see the collection. Then all the principals were anxious to start an art fund, but many were wise enough not to imitate the Buckingham school in circulating a subscription paper.

The handsome new high school building soon to be erected inspired the principal, Dr Fred W. Atkinson, to make an effort to collect a fund for the purchase of works of art that could be placed when the building should open. He planned a course of lectures by such men as Pres. G. Stanley Hall, Senator George F. Hoar, Dr John Fiske, Dr Vandyck, Prof. C. T. Winchester and Prof. Charles Elliot Norton.

A guaranteed subscription list insured the financial success of this course. Other lectures came during following seasons, including one by Edwin H. Blashfield, the painter. This lecturer spoke in the new high school and at that time Dr Atkinson began to consider the starting of a mural painting fund. At the present time this fund amounts to \$1500. When \$5000 shall have been raised it is proposed to commission Mr Blashfield or another of the foremost American mural painters to decorate the lunette over the platform in the high school assembly hall. The money of this fund has thus far come principally from the alumni of the high school.

The two principal methods of raising money employed by the various schools are those already described; namely, the subscription paper and the lecture. These methods have been successfully employed by several school principals.

In one case Mr George S. Kellogg came to the city and gave an illustrated stereopticon lecture free of charge. The tickets were sold by the children as in other instances and this lecture on Greek architecture netted about \$150 for the Elm St. school art fund.

Some of the other methods of raising money include Easter and Christmas candy sales where the children and teachers decorate

the candy boxes and the cooking teacher lends her services. In several cases the children have contributed their pennies and slowly but surely made up enough money to buy at least one good picture for a room. In one building the principal sent a letter to the parents asking them to help their children to earn some money for the art fund. This plan proved successful. That same school collected a quantity of old rubbers and the sale of those brought in \$37. This plan proved so good that it was adopted by other principals. All children can collect old rubbers. A play is to be given next fall (the copyright privilege having been bought from Daly) to add to the high school mural painting fund. In fact different principals are continually devising new schemes for raising money.

At the end of last December the total amount raised in this city of 60,000 people by the different schools was \$7395.93. The high school headed the list having raised \$2577.57. The largest amount raised by a grammar school was \$785.

The collections are continually being added to and graduating classes often donate a picture or a cast to the building they leave. The high standard set in the beginning has been steadily adhered to. We have gone on the principle that one fine thing is better than several mediocre reproductions, though sometimes where but little money could be commanded the best of the cheaper reproductions of the masterpieces have been bought. This has not however been done often. Besides pictures and casts many beautiful vases have been placed in the high school, and a beginning has been made in this line in the grammar schools. These introduce the element of color in a most artistic way.

So many lists of pictures and casts have been published that I will say nothing of this except that we have tried to give the children subjects within their comprehension but have in no case simply tried to amuse them. Nothing inartistic has been bought because it would please them.

A rule was passed by the school committee that no picture should be placed in school without the approval of the superintendent and the supervisor of drawing. There has never been any occasion to refer to this rule however, though it is a good one to have.—*James Hall, Supervisor of drawing, Springfield Mass.*

DECORATION OF SCHOOLS IN ENGLAND

BY HERMIONE UNWIN¹

There is not as yet a great deal to record about the decoration of schools in England, for the proportion of schools in which any systematic plan has been followed is very small compared to the number in existence. This is largely owing to the lack of funds, but it is also due to the fact that the importance of working in beautiful classrooms is not yet appreciated. Though the influence of environment in the formation of character is generally admitted, the surroundings usually considered in this connection are moral, rather than the actual bricks and mortar in the midst of which we live. Indeed such a multitude of subjects is expected to find a place on the time-table in a modern school, that what should be the main object of all education is often lost sight of. It is thought to be the learning of many subjects, rather than the formation of character by the training which may be derived from the attempt to master difficulties incidental to study. This is a process of which the results can not be tested by inspection or examination; and so long as the standing of a school is largely reckoned by the success of the pupils in the various public examinations, instead of taking into account the results in character and tastes of the men or women who were educated there, it is not likely that much will be done in the way of decoration.

It may be said that the public school spirit, of which the English are so justly proud, and which has been so valuable a factor in the making of the nation, was, except in a few cases, fostered in classrooms which were bare and even mean, and which an elementary school would not use nowadays. But these schools were not generally buried in the midst of a city, but were surrounded by country, where the boys could come into touch with nature herself, and feel the softening influences of green fields, and trees, and flowers, and, of the life of wild creatures, or of the glow of the sunset. And, even if they were not amenable to these influences, their principal studies were the Bible and the classics, with the great ennobling thoughts and ideals of which they thus became acquainted in their earliest years, and which must have exercised some forma-

¹Miss Unwin has given attention to the educational features of art and in 1899 delivered a course of lectures to teachers on the Necessity of art in education. She has also made a special study of portraiture in sculpture, exhibiting at the Royal academy in London and the Liverpool, Leeds and other provincial galleries.

tive influence over their minds. But now a large proportion of the boys do not study classics at all; their education is far more utilitarian; and because many people consider that Greek and Latin are of no use to a boy who, it may be, is destined to enter trade, or become an engineer, these subjects give way to science, and commercial subjects, and modern languages. But the mental training to be derived from such technical education is far below that given by the dead languages, and it generally leaves a boy in complete ignorance of the highest thoughts and ideals of the generations who have gone before, giving him only a narrow view of life and confining his knowledge and sympathies to a few of its aspects. There is doubtless much to be said in favor of technical education, but it increases the necessity of beautiful surroundings in order that the boys may be brought under their influence, since by these means the higher parts of their nature may be reached. Even from the utilitarian point of view, better work can be done in bright, pleasant rooms, with harmoniously colored walls, than in dingy rooms with bare walls. The mental stimulus of sunlight and fresh air is great, and these may be much aided by bright colors and pleasing forms, which rest and refresh the eyes, instead of causing depression or annoyance by ill-chosen combinations or awkward shapes. Though the children themselves are probably not aware of it, such things have a great influence on their mental well-being, and surely it is wise to accustom them from the first to beautiful colors and shapes, instead of bad ones, for the sake of their refining influence.

Whether it be good or bad, the school, in the case of the poor in our great cities, is often the most refining influence with which they come in contact during their whole lives; so that it might be considered to be worth some trouble, and even expense, to touch them with a sense of the beautiful and fitting during those seven short years of school life, which are also the years in which impressions, good or bad, may be most easily made. But decoration does not necessarily involve great expense, if it is considered at the right time, which is, when the design for the building is being made. The exigencies of the case demand that it shall be simple, and it ought to be chiefly structural. The right sort of decoration

can not be added as an afterthought when the building is finished; it ought to be part and parcel of the building itself.

In the first place the shape and proportions of the rooms, of the doors and windows, and the moldings with which these are surrounded are most important. Windows of white or clear leaded glass are more pleasing than the ordinary panes, the leads forming a simple design or geometrical pattern. The ordinary panes, however, serve well if they are divided by the framework in good proportions. The paneling of the doors should be carefully considered, and the door handles and finger plates be of good design.

Wood block floors are to be preferred, as they are less noisy than ordinary boards, but where they can not be had, the boards are much improved by being stained some dark color.

The dado or wainscot may be 1) of wood in plain boards or paneled in different ways, with a good simple molding at the top; 2) of brick, glazed or unglazed, of different colors, also finished at the top with a simple, brick molding; 3) or merely painted on the plaster. The first two are most effective and also most durable.

All these items are to be found in many schools, but the way in which they are combined, and the evident lack of taste in the general arrangement, produce only a commonplace result. Unity of idea ought to pervade the whole building, even though each room be different.

The coloring of the classrooms depends partly on their aspect, terra cotta or yellow being best for a sunless room, while cooler colors, of which there is a wide range, such as gray blue, gray green, or cream, may be used for rooms with a southern or western exposure. But the exact shade chosen is all-important, and can not be well described in words. The color should always be clean and fresh-looking, and the dados be of a darker shade than the walls but harmonizing with them. It is best that the walls should be distempered, as the color can be easily renewed without great cost, thus satisfying both sanitary and esthetic demands. The color of the desks should also be considered in selecting that for the walls, and it looks well when it matches the dado.

The blackboard is an eyesore, specially when it runs round three sides of the room, but it is a necessity, and so must be endured. The lower edge rests on the dado, while a simple molding at the top will finish it off well, and a molding may also be used as a frieze rail from which to hang the pictures. These should only be few, of a good size, and simply framed, and not hung too high. A number of little pictures gives a spotty effect, which spoils the appearance of any room, and they only act as dust traps, which it should be one object of the decorator to avoid.

If a fireplace is provided, the mantelpiece may be made a principal feature, and may be of stone or of wood, with or without colored tiles introduced. In both cases there are various colors of stone or of wood to choose from, according to the coloring of the room, and the design should be kept simple and dignified, without elaborate carving or other ornament. The whole mantelpiece should be of a fair size, the top being at least 5 feet high, and then, with two or three vases of good shape and color on the shelf, an extremely ornamental feature may be made, which gives the keynote to the whole room. The fireplace itself is usually of cast iron, though those made of yellowish red or orange glazed brick are very suitable for the purpose. The fender should be plain, and in keeping with the design and color of the mantelpiece. Plants and flowers will help to relieve the severity of such a scheme of decoration, if it is felt to be too plain.

The corridors may be treated in the same style as the classroom, but perhaps in rather more sober colors; and a glazed brick dado, with a simple molding at the top, or with a border designed in different colored bricks or tiles, here seems specially suitable. Plain red tiles look well for the floor. Where expense is no object, faience may be used with excellent effect, but care must be taken to avoid making the general style too rich, and simplicity must be the aim throughout. Pictures may also be hung on the walls, and busts, statues, or reliefs occupy any available space or niches there may be. The ordinary white plaster cast is difficult to harmonize in any color scheme; and the texture of the plaster itself is unpleasantly opaque and dead-looking, so that it is well to tint these slightly, and

they will then be found much more agreeable. The temptation to crowd the walls with pictures or sculpture must be sternly resisted. It is far better to have one or two good reproductions of works by old masters in either painting or sculpture, than a large number of second-rate, or even of first-rate works.

The great hall, or schoolroom, as the case may be, is, of course, the most important feature of the whole building, and here the decoration may culminate, the hall being the keynote of the style of the school and at the same time the most decorated part. But even here simplicity must reign supreme. The plans differ so much that each case must be considered on its own merits. The height of the walls will often allow of both dado and frieze; and sometimes above the frieze there may be again a space occupied by clearstory windows. The dado may perhaps be higher than in the classrooms, though of the same kind, or the walls may be paneled right up to the frieze. Frequently the frieze itself is divided into lengths, either by windows or projecting parts of the walls, and these may be emphasized by the design. It is often best that the frieze should not be painted direct on to the wall itself, but on canvas, which is then cemented or otherwise fastened on to the wall; or frames may be made to fit the spaces exactly, and the canvas stretched on them in the ordinary way. In this case a molding must be provided on the wall to form a border at the top and bottom. These stretched canvases have the great advantage that, if they are merely hung on nails, or held in place by them, they can easily be taken down if necessary. American cloth or Willesden paper may be used instead of canvas, and are much less expensive. They have a good surface for painting on, and may be procured in various colors, which form the background to the design.

The design itself may either be original, or a copy or adaptation of a work by some good artist, but this must be specially selected with a view to its suitability for the purpose, the kind of school being also taken into account. For instance, in a public school a classical subject can be chosen, while in an elementary school, a modern pictorial subject would be appreciated, but both ought to be really good of their kind. A great variety of subjects quickly

suggest themselves, but those having some connection with ancient or modern history, literature, art, or industry, seem most appropriate.

Spaces should also be arranged, either in the great hall or corridor, for recording the names of exhibitors, captains, benefactors, or others, whom it is desired to honor. These may be either on the wall, or on boards, or canvas, as suggested above. The pictures which decorate the hall should include the best in the school, and they must be of a large size to be effective.

Good mottoes should also find a place in the general scheme, and, as good lettering is most decorative, they may form part of the frieze if the designer so pleases. Or they may be framed like pictures, and hung on the walls. Statues, or other sculpture, may also find a fitting place in the hall, with a suitable background.

It is an open question how far stained glass windows are allowable in schools, where all possible light should be obtained to serve as a mental stimulus to the pupils, but, on the other hand, the esthetic value of such windows is great, and in England they are frequently used. They should, however, be designed specially for this end, the larger part being of clear or lightly tinted glass, the colored part being confined to medallions, panels, or border, which do not occupy much space. A "dim religious light" is quite out of place in a school, however appropriate it may be in a church. If used at all, stained glass windows should not be put in the classroom, but kept to the large hall, corridors, or library; and it is always best to have the design for the windows made by some artist who will take a personal interest in the work.

The roof or ceiling of the large hall is usually either plaster or wood, vaulted, with beams across. The latter is to be preferred, and it can be most effective and dignified, but it is well to use a light colored wood instead of a dark one, for the reasons stated above.

In the library, if one is provided, books and bookcases of course form the principal part of the decoration, which ought to conduce to study, and be quiet, though not somber in tone. It looks well to have the bookcases of the same color as the woodwork. In the

rooms for the head and assistant teachers, the decoration may be more in the style of a private house. Wall papers are quite permissible, and easy chairs, couches, cushions and carpets, though unnecessary drapery should be avoided.

I have merely touched on some of the most important of the principles which it seems to me should be observed in decorating schools, but the application of them must of course vary according to the kind of school and the class of children for whom it is intended, as well as the means at the disposal of the decorator. Simplicity ought always to be studied, even where expense has not to be considered, and much may be done at small cost, if the work is undertaken in the right way. One fact must never be forgotten, namely the purpose of the building itself, and all details ought to be a witness of this. Things which are beautiful in a private house, or other building, may be quite unsuitable for a school, and therefore not allowable from an esthetic point of view. Moreover all sides of education should be represented as far as possible, the moral, as well as the intellectual and utilitarian. Thus some of the pictures or photographs may fitly illustrate history or geography lessons, their use being chiefly documentary; others should find a place because of their esthetic or artistic worth, the latter kind of training being that of which the value is least appreciated by the world at large, but which, in its influence on character, comes far before the utilitarian idea. Reproductions of some of the best works of the old or modern masters in painting and sculpture ought therefore always to be included. In sculpture, reliefs by Donatello, Giotto, the Della Robbia, Verrochio, fragments from the Parthenon marbles, Tanagra figurines, and animals by Barye, may be suggested among other things.

I have already insisted on the fact that all schools from the lowest to the highest, ought to be decorated for the sake of the elevating influence which beautiful surroundings have on those who live among them, and also as showing the attitude of mind with which the up-bringing of children ought to be regarded.

Public schools

It is to be expected that all the great public schools of old foundation should take a pride in the fact that their history and growth is recorded in their buildings; and so, though ideas as to accommodation have materially altered in the last few hundred years no one would like to see such memorials as the earliest schoolrooms of famous institutions like Eton or Harrow more changed and improved than sanatory conditions dictate. As a rule, it is chiefly in the old classrooms that much alteration would be necessary. For instance, where there is one, the hall is usually a fine room, appropriately decorated, according to the ideas of the time when it was built. These ideas, in those earlier times, were more correct than they often are now.

At Eton the college hall, where the 70 scholars still dine, is a lofty room with high, dark oak paneling all round, and a gallery at one end. The three large, open, stone fireplaces were covered up till some years ago. On opening them out, the fine original cast iron grates, ornamented with the name and arms of the founder, King Henry 6, were discovered, and are now in daily use. The arms of famous scholars ornament the stained glass windows and front of the gallery, and their portraits hang on the walls. The large bow window on one side just breaks the rectangular shape of what is a simple and yet most dignified apartment.

The chapel is much like that of King's college, Cambridge, but, as the original plans were not completed, the general proportions are not good, and the stained glass is unfortunately modern, of a bad period. Some tapestry representing the "Adoration of the Magi," by William Morris, designed by Sir E. Burne-Jones, hangs on one side of the chancel, while on the other is G. F. Watts's picture of "Sir Galahad," presented by the artist. There is nothing unusual in the decoration of the library, which, however, is much larger than in most schools, and contains many rare and valuable books, drawings and documents.

In the provost's lodge there is a most interesting room built for a library in the time of Henry 8, which contains a very rare feature in its "library glass" windows. These consist of medallions of

colored glass in which are represented the subjects of the books on the adjacent bookshelves, serving as a rough catalogue to the student. There is also a large collection of portraits in the provost's lodge, including many old Etonians, provosts, benefactors, and royal personages, who have taken interest in the college.

The old schoolroom, now used by part of the lower school, has been left in its original state except that it is divided into three rooms by wooden partitions. The walls are still whitewashed, above the oak wainscot, and the square wooden pillars which support the ceiling, and the desks and forms bear signs of use by many generations of boys. The old flogging bench stands in the middle, across which the boys were laid half a dozen at a time, as the operation seems to have been more or less wholesale. This bench was succeeded later by a flogging stand, which rests near the door.

The old sixth form room, still used by the headmaster's class, has some casts of the Parthenon frieze above the oak wainscot, and this wainscot, as in the room adjoining, is covered with the names of Etonians cut in the wood. Formerly this was done by the boys themselves on leaving the school, but space is growing precious, and letters 4 or 5 inches high, or other such fancies, can not be allowed, so that now it is done for those boys who desire it. In some places may be seen the names of father and son for several generations, and also those who, later, were to sway the destinies of the empire. Mr Gladstone's and Lord Salisbury's names are among them.

The new classrooms at Eton college are spacious and light, with pitch pine dados and cream colored walls, but innocent of decoration. In one room a row of small photographs runs all round the top of the dado.

Winchester college was founded in 1382 by William of Wykeham, being thus 60 years older than Eton. The hall, where the scholars dine, is unaltered. The old tables and benches are still used, and high, oak paneling runs all round, and above the dais are portraits of the founder and benefactors. The windows are of tinted, leaded glass. The scholars still eat their bread and cheese off the old wooden platters, which formerly served as plates, and are waited on by the choristers, who afterward sit down to their own meal.

The east window in the chapel is a "Jesse" window showing the genealogy of Christ, but it is thought to be only a copy of the original one. The graceful, fan tracery ceiling in wood is well preserved, but the old paneling on the walls was removed by the puritans. The brass panels of the memorial to the Wykehamists who fell in the Crimea effectively decorates the west end. The chantry chapel used by the junior school, in which is some good modern stained glass with arms in it, stands surrounded by the cloisters, with their richly colored stone-tiled roof and ancient chestnut rafters—a quiet, peaceful spot.

The schoolroom, built by Wren, has oak paneled walls like the hall, and a fine organ, erected in 1886. The arms of benefactors decorate the roof. The old schoolroom, under the hall, is now a study shared by about nine boys, and is a comfortable, though somewhat dark room, with a large, open, stone fireplace.

The library has pleasant terra cotta colored walls and light oak bookcases, with a good collection of reproductions of ancient coins.

Though there is no decoration in the new classrooms, ample provision is made for the artistic education of the boys by the school art gallery and museum, erected three years ago. This contains more and better examples of Egyptian, Greek, and medieval sculpture than are to be found in many schools of art, and also an excellently arranged series of photographs of Italian painters and English Gothic architecture. Outside the museum is a colonnade, with black and white marble pavement, in which it is intended shortly to place statues and reliefs.

At **Harrow**, the Vaughan library is a most delightful room in all respects. It is surrounded with oak bookcases, above which are portraits and busts of headmasters and others. There is a comfortable seat all round the large bow window, with a glorious view over the valley. Various challenge cups held by the school stand on the top of bookcases in the center of the room, and an air of quiet enjoyment pervades the place, which is largely used by the boys.

The chapel is a modern building, having been consecrated in 1857. The walls round the altar are covered with mosaics, and the reredos is of marble with painted panels. Brasses commemorating

those who fell in the Crimea and other wars are placed on the walls of each aisle. The windows unfortunately belong to a bad period.

The speech room is semicircular in shape, with raised tiers of seats, so that the headmaster from the platform can see the face of every boy in the place. There is a large organ behind the platform, and the flat roof is of light oak, supported near the edge with pillars in pairs.

The fourth form room was erected in 1615, after the death of John Lyon, the founder, and it is still kept in its original state. Oak wainscot runs all round, cut, as at Eton, with the names of old Harrovians, among which are those of Byron, Sheridan, and several prime ministers. In front of the old stone mantelpiece stands the ancient muniment chest, which was once robbed, and the marks where pieces were cut out of the ends are still visible. Two keys of beautiful design belong to the chest. The clear, leaded glass windows are high up in the walls.

The museum schools have a beautiful open stair, and this building is the most successful in design of the modern additions. The art school must also be mentioned, as it is the best possessed by any public school, and the work done there by some of the boys proves how much it is appreciated.

St Paul's school in West Kensington, London, moved into the present building about 15 years ago from the precincts of St Paul's cathedral in the city of London. At the end of the great hall are two large mosaics of St Paul and Dean Colet, the founder or benefactor. Above these it is intended to add another of the Virgin and Child, the school being dedicated to the Christ Child as well as to St Paul. The Jowett memorial organ occupies the apse in the center. The windows are being gradually filled with colored glass showing the arms of distinguished alumni, and below them on both sides is a most interesting series of old prints of former Paulines, many of them of great value. These are let into light oak paneling, which runs the whole length of the wall. Most of the relics of St Paul's school were destroyed in the great fire of London in 1666, but two old, carved wood chairs of an earlier date stand on the platform.

The lower corridor is paneled with marble slabs surrounded by brightly colored tiles, on the marble being the names of Paulines who have attained distinction from 1500 to the present time, a list of captains of the school, and of exhibitioners. The windows in the corridor are gradually being filled with the arms of the high masters, and a large collection of casts of Greek and Roman busts is also placed there. In the library are more stained glass windows representing episodes relating to Colet, Erasmus and others. Pictures and photographs are hung in some of the classrooms, but there is nothing of special interest in the decoration of these.

Those people who know Mr Thring's work and opinions about schools, would naturally expect **Uppingham** to be appropriately decorated. In the schoolroom the walls are colored a pleasant Pompeian red, with a low, stone dado reaching up to the windows. The frieze is formed of an arabesque pattern, with medallions at intervals between the windows, depicting the famous men in literature of all time, beginning with King David and St John, going on through the Greeks and Romans, down to King Alfred and modern times, ending with Wordsworth. This frieze is painted on canvas and cemented on to the wall. About this there is a narrow band running right round the room, on which are recorded the exhibitions and successes gained by alumni. The windows are of a light tone of stained glass, with arms of various houses and donors, texts from the Gospels, and a colored border. The large window at the north end shows the history of the school in eight small pictures, with the figure of wisdom above them. Between the windows hang autotypes of ancient sculpture and works of art, Babylonian, Egyptian and Greek, and at one end is a portrait of Mr Thring, the late headmaster, which however, does not do him justice. The roof is of dark wood supported with beams, and the whole effect is most pleasing and warm in tone.

In the old schoolroom, which is now used as a studio, but which formed the whole school where Mr Thring commenced his headmastership, a wainscoting of paneled wood about six feet high goes all round the walls, and in the upper squares of this portrait heads of great artists have been painted, but the execution is not equal to the

idea. On the colored wall above are autotypes and other reproductions of old masters.

The altar in the chapel is of white and yellow veined marbles, with three large mosaic panels by Salviati behind. At the west end is a statue of Mr Thring by T. Brock R.A.—a fine seated figure in his doctor's robes, and with the school colors, which were used at Borth, behind. There are memorials of "old boys" on the walls, one a fine relief portrait by Brock, and another a copper and enamel plaque by Bainbridge Reynolds, which is a beautiful piece of color.

The library, built since Mr Thring's time, is a pleasant, light room, with vaulted ceiling and green painted beams and bookcases. There is a handsome, stone mantelpiece, and various arms on the beams give touches of color. The sixth form room has walls of the same red as the schoolroom, with a narrow arabesque as frieze, but in the other classrooms the walls are lighter in tone.

The schools described above give some idea of the general style adopted in English public schools. As a rule the classrooms are bare, all decoration being reserved for the larger rooms used in common by the whole school. At **Charterhouse**, for instance, there are the usual paneling and painted windows, and some of the houses have decorative fireplaces in their common rooms; and at **Rugby** in the sixth form room there are portraits in glass of headmasters. At the **City of London school** there is a very handsome marble staircase, and the ceiling in the entrance hall is richly molded. In the library, too, is an elaborately carved wood mantelpiece, but none of these features are really suitable to a school.

Girls schools

The **Cheltenham ladies college** heads the list of girls schools in which decoration has been specially considered. The walls in the halls and classrooms are mostly of unglazed brick of a warm tone, with bands of brightly colored bricks introduced, and a wood paneled dado. In both halls the arched, wood roof is supported with beams, and in the hall of division 1 the stained glass windows represent women of the Old testament. At one end is the organ, and large photographs of Rome adorn the walls.

The long corridor is paved with black and white marble, and niches are provided for sculpture, which are filled with statuettes of the Good Shepherd and nine good women, including Elizabeth Barrett Browning, Jenny Lind, Florence Nightingale, and Elizabeth Fry. Plants fill all the window sills, and on the opposite wall are many photographs of places and antique sculptures.

A balcony with a handsome, wrought iron balustrade runs across one side of the library and the Cambridge room, which adjoins it; and in niches at one end are two statues, of philosophers in the former room, and ideal mothers, with an autotype of the Sistine Madonna between them, in the latter. The windows in these rooms are of leaded glass with three colored medallions in each, representing distinguished men. The ceilings are of paneled wood.

In the museum are statues of the leaders of scientific thought in different ages; and in the Oxford room a statue of a wise virgin pouring oil into her lamp, while the stained glass windows give the ideal women of the poets.

On the oak staircase is a series of windows illustrating the story of Britomart from the *Fairy queen*. The large new Princess hall is Gothic in style and of handsome aspect, the fittings being all of wood.

St Hilda's residential college, which is in connection with the Cheltenham ladies college, is a good instance of appropriate decoration. It is very simple in style, being chiefly dependent on architectural details. The walls in the entrance hall are of colored brick, and there is a brick dado on the staircase. The walls in the rooms are mostly colored pale green and provided with a frieze rail, and in the drawing-room there are some good autotypes. In the school-room an appropriate motto forms a small frieze.

In the **North London collegiate school for girls** warm red, unglazed bricks have been largely used for the walls, with bands of bright colored bricks carried all round. There is a handsome organ on the platform in the hall, and at one side a portrait of Miss Buss, the late headmistress. Three of the windows are of stained glass, one in memory of Miss Buss.

Five classrooms open off the great hall, and five more from the gallery which runs along one side. These rooms have all pine dados and brick walls, and there is a good selection of pictures on each. Stained glass windows are put up on the staircase in memory of teachers or girls who have died while they were connected with the school.

Each class has a Kyrle society, to which subscription is optional, and which provides pictures, plants or other decorations for the room out of its funds. Some of the classes take great pride in their window gardens.

The **Girls public day schools company**, which has a number of schools in London and other large towns, does little more than provide a suitable building, which in some cases the staff and pupils decorate. This is usually done by means of Kyrle societies in the different classes, as at the North London collegiate school, but most of the schools have attempted but little.

The **Notting hill high school**, in London, is one of those most successfully decorated by these means, and here the Kyrle society supplies something for each class in turn. The rooms are mostly colored in two pleasant shades of green, the dado being the darker tone, but in those rooms having a north aspect terra cotta is used, as being a warmer color. In most of the rooms handsome but simple, dark, wooden mantelpieces, with bands of colored tiles in them, have been placed, and in the little ones room, reproductions of well-known pictures of children in red chalk have been used instead of tiles. Two or three well shaped vases of glass or china stand on the mantelpiece, the color being carefully chosen to harmonize with the room. There are etchings, engravings, or autotypes, on the walls, and a small cast of the Parthenon frieze, colored terra cotta in one room. A portrait of Miss Jones, the headmistress, by J. J. Shannon R.A., hangs over the platform in the large hall, which is paneled in dark wood.

In the **Streatham hill high school**, near London, the chief ornamental feature is a relief design in colored plaster about three feet high by Matthew Webb, which runs across one side of the large

hall above the dado. It consists of figures connected by foliation with the motto from Bailey's *Festus*, on four shields:

We live in deeds not years; in thoughts not breaths;
In feelings, not in figures on a dial
We should count time by heart-throbs. He most lives
Who thinks most, feels the noblest, acts the best.

The whole is a most beautiful piece of work of charming color and refined feeling. In the gallery of the hall is a series of red autotypes framed in black of Giotto's and Donatello's sculptures.

The **Blackheath high school**, near London, is somewhat unusual but very effective in plan. The entrance hall gives on to a landing, below which is the large hall, which is reached by a double staircase on either side, and pillars support the landing ceiling. At the opposite end is a cast of the Venus of Milo, with a curtain for background, and a fragment of the Parthenon frieze above, and at the top of the staircase, one on either side of the landing are casts of the Victory of Samothrace, and the Mercury of John of Bologna. Busts on brackets are on each side of the hall, and the roof and beams are decorated with stenciling.

The sixth form room is papered in yellow, and peacock blue curtains hide the shelves round the walls. There is a handsome dark wood fireplace, and bookcase, presented by some of the girls, in this room. The other classrooms are colored in two shades of terra cotta, excepting the little ones, which is in blue, with a narrow stencil border edging the dado. There is no Kyrle society in this school, and the decorations are all presented to the school.

In the **City of London school for girls** there is a handsome oak staircase, but the building is yet too new for the walls to be colored.

At **Wycombe abbey**, a large public boarding school in the country about 40 miles from London, the decoration is partly the same as in the time of Lord Carrington, the late owner of the house. His pictures still hang in the hall, corridors, and drawing-room. New classrooms were added last year; and in these the desks and chairs match the green wood dados in color, the walls being a deep cream. The dados in the corridors and staircases are of orange-brown glazed brick.

The dormitories are divided with wooden partitions, a different color for each dormitory, and all the furniture is white. The curtains across the openings are of brightly patterned cretonne, with bedspreads to match, and tiles on the little washstands harmonize. The whole effect is most dainty and pleasing.

Four new boarding houses have lately been built, and these are well designed, the decoration being largely structural. The style is naturally that of a private house rather than of a classroom, and they are simply and most tastefully arranged.

The **Roedean school**, at Brighton, is a large private boarding school which has been recently built, and is a good example of the style of decoration suitable for a school. The decoration arises chiefly from constructional details, such as woodwork, or carving. Wood paneled dados are used in most of the rooms and corridors, and in the halls and drawing-rooms of the different houses there are large, open, stone fireplaces with old German cast iron grates. The windows are of clear, leaded glass. As soon as the state of the plaster permits, a simple scheme of mural decoration will be carried out by means of stenciling, or some such process.

The **Bradford girls grammar school** has a frieze in the large hall painted on canvases by some of the girls. It is a copy of the frieze by Flandrin in the church of St Vincent de Paul, Paris, and represents St Paul teaching the nations. It was enlarged from lithographic illustrations, and the whole is simple, treated with strong outlines in burnt umber.

Many other girls schools are well supplied with pictures and photographs, which have been arranged with thought and care, but these alone are not sufficient to claim space in this report.

Elementary schools

In the elementary schools in England nothing that can be called decoration has been attempted, beyond hanging pictures on the walls except in a few isolated instances, where it has been done by some outside agency. The different Kyrle societies, which exist in several large towns quite independently of one another, but whose object always is "to bring beauty home to the people," sometimes attempt

to relieve the dullness of the ordinary school if the building is also used for charitable purposes at night, such as mothers meetings, girls or boys clubs. This is done by means of pictures, stenciled mottoes and texts, friezes of flowers, painted panels on American cloth or Willesden paper of various subjects—biblical, historical, or fairy tales. Some church schools in London, Nottingham, Cheltenham, Birmingham, and Liverpool, have thus been brightened, and in Leicester the Kyrle society has also done something in each of the board schools.

In the **Medway street board school** (Leicester) the Kyrle society has put a frieze round the central hall of the pictures from Walter Crane's *Little Queen Anne*, enlarged and painted on canvases. The spaces between the canvases are decorated with festoons of conventional sprays of leaves, and the walls above are dark red brick. The whole forms a simple, but, at the same time, effective and suitable piece of decoration.

The new **Mantle street board school** in Leicester is more tasteful than is usually the case. The classrooms and central hall have olive green, wood dados, which harmonize well with the deep cream colored walls. In the central hall the clearstory windows are of good shape, with clear, leaded glass, and the roof is of light wood, with beams. A space for a frieze, with moldings top and bottom, has been provided, for which the Kyrle society has already painted one long panel representing a plowing scene at sunset. The dados on the staircases are of orange-brown glazed brick with cream colored walls.

At the little village of **Ford**, near the river Tweed, on the borders of England and Scotland, a unique example of school decoration was carried out by the late marchioness of Waterford. The whole of the interior of the village school, which measures 63 feet by 20 feet, except the wood paneled dado which runs round the room, is covered with paintings illustrating stories from the Bible. The work, which occupied Lady Waterford for 22 years, was finished in 1883, and it was done entirely by her own hand. The paintings are in water color on prepared paper, laid on stretched canvases, made to suit the wall spaces.

Lady Waterford was a most gifted painter, who might have made a great name by her art had she so desired. These drawings show a wonderful sense of color and deep feeling, united to a most beautiful mind, and talent of a high order, which might almost be called genius. The coloring indeed reminds one of the Venetian masters, it is so rich and glowing. The children and people in the village sat as models for the different characters, thus making the whole work a part of the village life, and endowing it with a lasting interest.

No report on school decoration in England would be complete without some mention of the **Art for schools association**. This association was founded in 1883 to "supply an educational basis for the work already being done by the loan exhibitions of pictures in poor districts in London and other large towns." The founders therefore made arrangements with the principal art publishers of London, so as to be able to sell to elementary schools below the ordinary prices such of their publications as seemed suitable. Other schools asked to be allowed to share in these benefits, and they can now purchase the pictures at a somewhat higher rate than the elementary schools.

The works supplied by the association are of three kinds: 1) historical subjects; 2) studies of natural objects; and 3) reproductions of the standard works of old and modern masters; and also photographs, engravings, and etchings of suitable works.

The work of the association increases every year; and it has performed a most useful office in merely bringing together a collection of pictures which are suitable for schools; by placing them within the reach of poor schools, it has materially helped forward a cause which all true educationists have at heart. The class of pictures most in demand varies year by year, and it would be interesting to trace the causes of this. Sometimes it is doubtless due to the subjects set for examinations which are taken by a large number of schools, but this can not always be the case.

The **Fitzroy picture society** also deserves notice, for the pictures it has issued specially for schools. These are designed by well-known artists, and some of them are extremely attractive.

The **Manchester art museum**, Ancoats hall, in one of the poorest and most crowded parts of Manchester, has a most carefully planned system of lending collections of pictures to the elementary schools in Manchester. These are replaced each year by a new set of pictures, so that fresh interest is constantly provided.

The idea is to familiarize the poorest children of our crowded cities with some of the beautiful things in nature and art, of which unfortunately at present they are ignorant. It is useless for them to read about such things till they know what they are like, for till then the words can convey no meaning to their minds. By such simple means as the art museum has adopted, however, a beginning may be made in trying to bring even these little ones under the influence of beauty and refinement.

From what has been written above it will be seen that, as yet, the importance of the decoration of schools as an influence in education has not impressed itself on the public mind in England, but that, nevertheless, it is occupying the thoughts of some earnest workers. The growth of such a feeling must of necessity be slow, but it is undoubtedly increasing; and a report like that which the University of the State of New York is preparing on the decoration of schools in America, ought to stimulate the movement everywhere by bringing the knowledge of what is being done in that country to those who are striving for the highest interest of their pupils.

Hall Royd, Shipley, Yorkshire England

April 1900

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Other abbreviations are:

jour. journal
mag. magazine
mo. monthly

N. E. A. National educational ass'n
proc. proceedings

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